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WARREN A. PATRICK

GENERAL DIRECTOR.

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MARY RYAN.

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PRODUCER.

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SHOW WORLD

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MORRIS OPENS AT BLANEY'S.

William-the-Silent is Present in Person and Wears His Smile—Bill is Headed by Alex Carr of Burlesque Fame.

New York, Sept. 5.
The first gun of what is likely to develop into an interesting vaudeville war between William Morris and the United Booking Offices was fired at Blaney's Lincoln Square theater today. The house opened with a good sized audience for the matinee and almost capacity in the evening. The opening was attended by a large number of show people and many who were unable to be present sent congratulatory telegrams which were posted in great profusion about the lobby of the theater. William Morris was present and smilingly received the numerous congratulations that were showered upon him.
The bill was made up as follows: Smirl and Kessner, the bell boy and the maid, opened the program in a lively singing and dancing number; The Royal Musical Five, consisting of Edward V. Meyer, lute; Alex. C. A. Meyer, violin; Julius C. Meyer, viola; Fred W. Meyer, cello, and Miss Helen E. Meyer, piano, followed. The Salome craze was recognized in the bill by a performance of the dance of the seven veils by Mlle. Froelich, who first gave the dance in New York at the Metropolitan Opera house. Mlle. Froelich's act is staged very elaborately and is said to approach more nearly to the traditions of the dance than the other presentations given here.

Unquestionably the hit of the bill was Alex Carr and company in the one act play, The End of the World. It was in this sketch that Carr made his big hit in Wine, Woman and Song at the New Circle theater two seasons ago. Harry Franklyn and Miss Ruth Hayes supported Mr. Carr.

By way of a distinct novelty The Australian Tree Fellers were presented. The setting is a logging camp in an Australian forest with a number of choppers sitting about singing. An announcer introduced Harry Jackson as the champion of Australia in many a chopping contest with Peter McLaren as a close second. The champions got busy and proceeded to saw a big log in two with a crosscut saw, tearing through 16 inches of blue gum in record time. Then they threw axes at a plank with remarkable precision and finally chopped two standing logs in two illustrating the manner and speed with which a tree is chopped down. The proceedings were followed closely by an interested audience.

Emma Carus, musical comedy star, who is taking a vacation in vaudeville, was given a splendid reception and had great difficulty in getting away. Others on the bill were Canfield and Carleton, Frank Bush, and the Marco Twins. Altogether it was an auspicious opening, and vaudeville may become popular at Blaney's Lincoln Square.

GANS-NELSON PICTURES.

Atmospheric Conditions Perfect for Reproducing Every Move in the Battle for Lightweight Championship.

The conditions for the Gans-Nelson lightweight championship battle, while perfect for the fighters were also all that could be asked for the reproduction that was made by the Selig Polyscope Co., of Chicago.

The films will be controlled and booked exclusively by the Chicago Film Exchange. Already announcement has been made by that firm that there will be a limited number of films made. Parties who book the films will be protected in that there will be no other film exhibition of this fight in their section at the same time. The booking will be done direct.

Word was received from California Thursday that the films are the best ever taken of a prize fight. Gans positively announced that it was his final appearance in the ring, which has added to the value of the photographic reproduction. Hammerstein, of New York, and Manager I. M. Weingarten, of the Trocadero, Chicago, have already booked the pictures.

Height of Fallacy for Artists to Help to Construct Opposition Which Would Result in the Cheapening of Their Services.

By WARREN A. PATRICK

The situation in vaudeville is not unlike that which has frequently arisen in commercial pursuits. It is an economic law that the less competition in a branch of endeavor, the greater the profit. It is a physical impossibility to create a monopoly of talent, and, therefore the men who have made vaudeville what it is today have bent their energies toward constructing an edifice which should survive and thrive by its own excellence.

The surest way to avoid competition was to make it so expensive that the requisite elements of the business would repel rather than invite new entries in the field. Therefore, magnificent theaters were fitted up and maintained, and high class acts were engaged at princely salaries, permitting the artists to appear in superb costumes with suitable stage settings.

This is in fact what has established vaudeville on the high plane it now occupies, evolving from the old time so-called variety entertainment. The public has been gradually educated to this, and now expects it.

One endeavoring to compete with present vaudeville on these lines would find it a costly venture. The Steam Roller campaigners found it so, and they and their rivals suffered heavy financial loss. Had that fight been continued to a climax the result would have been disastrous to the actor. Both factions, after losing millions, would have retrenched, and the first step taken would have been a cut in salaries.

It must be remembered that the public is fickle, and it would not have been a difficult matter to have transferred its affections to the ten, twenty and thirty variety performance. In fact the knowledge that a continuation of the fight would inevitably lead to such a conclusion, and that the death knell of successful vaudeville was about to be sounded was in no small degree responsible for the cessation of hostilities. No man is greater than his master and the public is the great master of all.

Success Co-Incident.

The success of the actor, therefore, is coincident with that of the manager. As long as the manager can make the public believe it desires high class vaudeville at corresponding prices just so long will the actor fare well.

To do this the manager must have something tangible on which to base his prices, and, therefore, as before stated, big salaries are paid and fine theaters maintained.

To feed the flame of public interest the vaudeville manager must ever be on the alert. When the box office receipts indicate that interest in vaudeville is beginning to lag the manager searches the highways and byways, and brings out a legitimate artist, paying him an enormous salary and builds up a halo around him which attracts patronage and packs the house. The vaudeville performer playing on the same bill meets a crowded house, and immediately swells up with pride, imagining he is the attractive magnet, and will regale his friends on the Rialto with stories of how he packed the house, and what a tremendous hit he made, forgetting the fact that it was due to the efforts of the manager in providing an extraordinary attraction that the house was filled, and he was given an opportunity to display his talent.

As far as the profits go, it would no doubt prove just as remunerative for the managers to pay small salaries and receive smaller incomes. But then they would invite competition. Therefore, the only bulwark which they can erect is the creation of such an expensive field of operation that no one will enter. And to maintain their position they must maintain this policy.

Let us presume, for the sake of argument, that it was possible to successfully wage opposition against the present vaudeville interests, and that a house could be opened alongside of every theater they now control, in every city, by rivals of equal financial strength. What would be the result? The competition would become so fierce and bitter that when the break came salaries would drop to such a low scale that the former legitimate actors would go back to the field from which they were lured by the tempting vaudeville salaries, and the remaining actors would have to accept the salaries offered them, which would then be the market price.

Performer Inconsiderate.

The average performer who has not given the matter mature thought will contend that opposition gives more work, and keeps a greater number of acts working, disregarding the result of every upheaval since the beginning of vaudeville, i. e., the bringing out of new acts and fresh faces to meet the demands of competition. I would call attention of professionals to the many new faces on the bills this season, and also ask them to consider the fact that perhaps not one per cent of them would have been introduced had it not been for opposition.

It would be considered the height of fallacy for the employee of a commercial house to attempt to better his condition by helping to construct an opposition which would result in the cheapening of the commodity dealt in. Yet this is what a few disgruntled members of the profession would do to vaudeville. It would not, perhaps, materially affect the mediocre actor, but it would the high-salaried one.

The country is just emerging from the throes of one of the greatest panics ever experienced. Had it not been for the co-operation of all classes its effects would have lingered for years. But our wise statesmen and business men remembered the bursted bubble of 1873, which fell like a rocket, scattering ruin and desolation and made it fashionable to join the ranks of bankruptcy. Profiting by past experience the situation was met. In all branches of endeavor the sails were shortened and the shoals avoided. Our great manufacturing plants finding their output cut in two were compelled to retrench, which was done in many cases by keeping the men employed for a half-day instead of a day. Credit was given and extended, and, consequently, gradually the dark clouds are disappearing over the horizon.

Theaters Lost Money.

In the vaudeville field alone was the attempt made to keep up the good times bills, and the theaters were operated at a loss rather than materially change the established policy. The question arises, is not the theater manager entitled to the same consideration from the actors that every employer in all other fields of operation receives from those identified with him? I believe he should receive such co-operation, and rather than see the actor and manager with divergent interests, it would be infinitely better to have them bend their united energies toward improving the vaudeville business.

The policy of THE SHOW WORLD has always been conservative. In discussing the vaudeville situation this policy will be strictly adhered to, as its province is to build up rather than to destroy, and as competitive strife in this field of endeavor would seem ill-timed and destined to militate against the future welfare of all vitally concerned, I would caution members of the vaudeville profession to carefully consider all phases of the situation before becoming identified with a movement which would seem destined to failure, and which can only result in financial advantage to few.

MELIES FORMS BIG ILLINOIS COMPANY.

"Star" Films to Be Produced in Chicago by \$75,000.00 Corporation—Lincoln J. Carter, Secretary and Treasurer—Criterion Theater Becomes Picture Plant.

George Melies, of Paris, who has been represented in America by his brother, Gaston Melies, with offices in New York, will transfer his base of operations to Chicago. The Criterion theater, Chicago, will be the location of the plant and studio of the company, and the vast wealth of scenery, properties, paraphernalia and conveniences of this fine theater will be utilized.

The Melies brothers hold an Edison license to manufacture domestic negatives and positive films and to import original negatives into the United States and print them, and their product is known as the Star films.

A \$75,000 corporation has been chartered by the state of Illinois, the officers being Gaston Melies, president; Lincoln J. Carter, secretary and treasurer, and J. J. Lodge, vice president. George Melies, of Paris, France, and John B. Hogan, of Chicago, are directors. Mr. Carter is the owner and manager of the Criterion theater.

Gaston Melies and his son, Paul, will have full control of the mechanical department. The producing department will be under the direction of Lincoln J. Carter, who is well known as a theatrical manager, dramatist and author. Associated with Mr. Carter will be J. J. Lodge, a prominent manager and stage director. John B. Hogan will be the business manager.

This combination of talent and experience will without doubt enable the company to establish itself as one of the foremost concerns engaged in the manufacture of foreign and domestic moving pictures.

The plant will have a capacity of three reels a week, and the company expects to release their first subjects not later than Dec. 1, 1908.

T. M. A. IS FORMED.

This, However, Is Not the Mechanics' But the Managers' Association—Beck, Klaw and Havlin to Prepare By-Laws.

New York, Sept. 5.

At a meeting held yesterday afternoon at the offices of Klaw & Erlanger, in the New Amsterdam theater building, the Theatrical Managers' Association was formally organized and officers elected. As previously announced in THE SHOW WORLD the plan of organization follows closely that of the Associated Press, franchises being issued to members which entitles them to receive all the benefits to be obtained through the organization. This is interpreted to apply to the booking of attractions. It has also been hinted that the plan may be extended to the installation of general press representatives at all principal points to the elimination, in a measure, of the agent ahead of the attraction.

The officers elected are: President, A. L. Erlanger; secretary, John H. Havlin; Messrs. Martin Beck, Marc Klaw and John H. Havlin were named as a committee to prepare the by-laws and report at a meeting to be held early in October when the rest of the officers and a board of directors will be chosen. The association will have permanent officers which will be selected later.

Present at this meeting were: A. L. Erlanger, Marc Klaw, B. F. Keith, F. F. Proctor, S. Z. Poli, Percy G. Williams, C. E. Kohl, Martin Beck, Lee Shubert, George B. Cox, Samuel F. Nixon, Al. Hayman, John H. Havlin, E. F. Albee, Samuel Scribner, J. J. Murdock, M. C. Anderson, L. Lawrence Weber, H. Fehr and H. M. Ziegler.—HOFF.

Billy Beard for Vaudeville.

Billy Beard, "the party from the south," late principal comedian of Primrose's Minstrels and formerly with West and Haverly's minstrel companies, will appear in vaudeville this season, opening at Shea's, Buffalo, Sept. 14.

SULLIVAN-CONSIDINE'S NEW THEATER OPENED

The Peoples' at Galveston, Texas, Said to Be One of the Finest Vaudeville Houses in the State.

Galveston, Tex., Sept. 5.

The Peoples' theater, Galveston's new vaudeville playhouse, has opened with vaudeville.

It is one of the prettiest vaudeville houses in the South. It has cost its owners over \$20,000, the cost of constructing the building alone being over \$14,000. The building occupies one lot on the north side of Postoffice street, between Twenty-first and Twenty-second streets, and is two stories in height, except the rear portion covering the loft, which is equal to three stories. The building is constructed of brick, the front being of yellow pressed brick, prettily ornamented with columns. The entrance is to the east of the center of the front.

The auditorium will seat about 500 people, while the gallery will seat about 250, making a total seating capacity of 750. The stage is large, being 30 feet deep and 40 feet wide. The height from stage to arch is 20 feet.

Special attention has been given to meeting the requirements and demands of the professionals in the arrangement of the dressing rooms. These are located under the stage. There are eleven dressing rooms, and all are fitted up with modern conveniences, so that it is expected that there will be no kicks coming from the players.

Mr. Thomas Boyle, who has been connected with the theatrical business in Galveston for twenty years, has been made manager and treasurer, and it is certain that under his management the theater will prosper. Popular prices will prevail at the Peoples'. The attractions to be offered are declared to be especially good. The bookings are with the Sullivan & Considine circuit in conjunction with the International Theatrical Company.

NEW STAR FOR VAUDEVILLE.

Martin Beck Engages Harrison Hunter for Whom He Has Secured American Rights of The Van Dyke.

Martin Beck has created a new star for vaudeville in Harrison Hunter, for whom he has secured the American rights of The Van Dyke, and, through the medium of his producing department he will give this one-act classic what he considers the finest and most complete presentation ever seen in vaudeville. The Van Dyke in the English form is an adaptation from the French of Eugene Fournier Perinque by Cosmo Gordon Lennox. This is the translation used by Beerholm Tree at His Majesty's theater in London, and by Arnold Daly at the Berkley Lyceum in New York.

Mr. Hunter and The Van Dyke will be made the big dramatic feature of the Orpheum Road Show, which Mr. Beck always strives to make a representative composite bill of international importance. This organization tours America each season, playing not only the houses of the Orpheum Circuit in the west, but also the leading Eastern vaudeville theaters. This season the tour will open on the Percy G. Williams circuit in New York. For Mr. Hunter's offering, Mr. Beck has arranged a pretentious setting and the entire production including scenery, properties, rugs and special drop curtain will be carried complete.

THE DEVILS ARE NUMEROUS.

Twenty-five Versions of the Molnar Play on the American Market and Are Being Produced by Road and Stock House Companies.

It is estimated that there are now at least twenty-five versions of Molnar's play, The Devil, on the American market, and Joe Webber announces that he will supplement his Merry Widow travesty with a burlesque on the Austrian play.

Managers of stock houses and road companies are greedily snapping up the various versions of The Devil.—This week Chicago will have a chance to see it at the Bush Temple, where it will be put on by the stock company at that house. It is said that Mr. Stevens' Devil in the Savage production is remarkable for the employment of the hank-pank of a "Superba" inferno. Red and green lights follow this burlesque demon around the stage, and the most diabolical touch the actor bestows is disclosed when he throws back his opera coat. The garment is lined with red farmer's satin.

Salt Lake Notes.

Salt Lake City, Utah, Sept. 7.

The season at the Salt Lake opened formally, 27, with May Robson in The Rejuvenation of Aunt Mary. A well-filled house greeted Miss Robson, who has many friends in this city.

Well-pleased audiences witnessed the opening of the Grand stock season this week. The personnel of the company is as follows: William Jossey, John Dvorak, Luke Cosgrove, Harry Hayden, Allyn Mathes, Francis Pierlot, Frederick Reynolds, Virginia Keyting, Helene Carral, Clara Dalton, Freda Selmons. The Belle

of Richmond was the initial bill, to be followed by The Dairy Farm.

The moving pictures at the New Lyric continues to draw liberal patronage, its very successful manipulation contributing to its popularity. Manager John E. Clark reports an increase of 50 per cent in receipts during the past fortnight. This week the feature film is The Village Gossips, and many Salt Lakers were pleased to recognize among the principals who posed for the film, Grace Bainbridge and Frank Rutledge, both of whom made many friends at the Grand last season with the Lorch company. Mr. Clark expects to be able to present opera and drama shortly. Quo Vadis and The Mikado to be the first of the kind exhibited here.

Carl Devere, of the Deveres and Pingree, who has been doing the Sullivan and Considine time in We Three, was in town this week visiting friends.

Walter Parks, who recently constructed a moving picture machine and made some very fine pictures on the Great Salt Lake, has just returned from Cheyenne, where he made several thousand feet of the Wild West show.—RUFUS D. JOHNSON.



VIRGINIA CALVERT.

It takes courage to be the highest paid chorus girl in the world. If you dispute this statement then ask Virginia Calvert, a chorus girl in "The Top O' Th' World" show at the Studebaker, who in order to attain that distinction went up in a balloon and had her salary handed to her after she had ascended 1,000 feet in the air.

The young lady accompanied Charles A. Coey in his balloon trip from the Wheaton fair grounds. Before they started the chorus girl was entrusted with the company pay roll by J. M. Allison, owner of the show. When the balloon got up as far as the operator cared for it to go, he handed the girl her pay and then and there she became the highest paid, if not the highest salaried, chorus girl in the world.

Of course it is merely a play on words, but the lady in question honestly made the trip, and if you don't believe it ask the publicity promoter of the show, who will produce affidavits to back up the yards of space he worked the papers for as a result of the trip, or perhaps, the idea.

KAHN SPENDS \$8,000.00 FOR IMPROVEMENTS

Orpheum at Atlanta, Georgia, Undergoes Extensive Improvements Prior to Opening.

Atlanta, Ga., Sept. 5.

Changes are fast taking shape at the Orpheum theater. From top to bottom the popular playhouse is being remodeled all over again, preparatory to its opening.

Its lobby will be the most attractive in the South. The partitions that formerly divided this portion of the theater have been removed and the space set with Venetian columns done in stucco work of plastic relief. Each of these columns will be surmounted with some fanciful arabesque—a laughing devil, a dragon or a gargoyle and the eight bending arches between them hung with pendant lamps. To enhance the effect the entire design will be treated with antique Venetian colors of green and copper.

There will be a plate glass front extending 60 feet. The interior will be fitted up with easy chairs, tables and a writing desk as a ladies' parlor. Nothing will be sold here, but the entire apartment will be devoted to artistic displays of the latest fashions.

The whole interior has been redecorated and refurnished in minutest detail. The pervading color scheme is green and old ivory and gold.

The boxes instead of being draped as heretofore, will be provided with stained glass hoods. The purpose of this is to dispense with any material that might catch fire and at the same time to increase the color effect of the interior. The stage has been re-equipped with all the latest devices. The scenery will be manipulated by block and pulley instead

of by slides so that at the touch of a bell any setting that is desired may be instantly dropped into place.

Ladies' Cafe.

On the second floor just above the lobby, "a bit of Broadway," as the manager expressed it, "has been transplanted to Atlanta." This ample space will be devoted to a ladies' cafe and palm garden.

On the top floor, 17 rooms have been fitted up for the exclusive use of members of the theatrical companies. These will be living apartments so that it will be possible for the player folk to remain at the theater from their arrival until their departure without ever going outdoors.

"These improvements," said Mr. Kahn to a Journal man, "have cost us eight thousand dollars. It is my faith in Atlanta and the South that has persuaded us to enter upon this enlarged policy. The people shall have the best we can give them, and at the same time our prices will remain unchanged. When the new Orpheum is completed, it will bear comparison, I think, with any theater in the land."

Hanscomb Made Manager.

George S. Hanscomb, who last year was booking agent for George A. Whitney's Springfield and Fitchburg houses, has been appointed manager of Poll's Hartford theater. Mr. Hanscomb has been in the theatrical business for many years and before coming to Springfield was business agent for Jackson of New London.

C. P. WALKER CONFIRMS COMBINATION RUMOR

Winnipeg Manager, Acknowledges Formation of Combine to Control 200 One-Night Stands.

Winnipeg, Can., Sept. 5.

In regard to the reported new theatrical trust, recently formed in Minneapolis, Mr. C. P. Walker, manager of the Walker theater at Winnipeg, states that the rumor is correct. Of the 350 one-night stands, Mr. Walker will control some 200, situated in the Canadian west, between Port Arthur and Vancouver, northern Minnesota and North Dakota. The remaining one-night stands are in southern and central Minnesota, South Dakota, Nebraska and Wyoming, and these will be controlled by other members of the merger. The new merger will have a sphere quite separate from Klaw & Erlanger. It is said the booking office for companies on the Canadian-American portion of the territory will be in Winnipeg.

The theatrical men concerned in the agreement are C. P. Walker, of Winnipeg; M. W. Jencks, of Sioux Falls, S. D., and H. L. Walker, of Brookings.—C. D. BURNHAM

George Spink Writes New Acts.

George Spink, a well-known song writer and author of the famous "Bill Simmons"

and other songs, has just completed a series of novelty musical vaudeville acts, which will be produced during the coming season by Jesse L. Lasky.

The first one is a musical production called At the Country Club, which opened in Utica, Aug. 31st, with Mr. Spink playing a part. The second one is a musical fantasia called Flowerland and immediately following this during the winter months the remaining acts, The Old Mill and Voodoo Man, will be offered for a metropolitan verdict.

There are seven musical numbers by Mr. Spink; in the first act, At the Country Club.

Newport News Notes.

The Academy of Music here opened its doors Wednesday, Aug. 26, with Chas. H. Yales Devil's Auction heading the attractions for the coming season, with a matinee and night performance.

G. B. A. Booker, who has managed the show house for the past several years and so successfully filled his position, will again assume charge. Mr. Booker has not only established a reputation for himself, but for the playhouse also, and promises the season to be one of the best in the history of the house. He states that bookings will be plentiful, and that he has booked some of the best plays and players. The show house has also been remodeled to some extent, and put in first class condition. Prof. A. V. Smidt will have charge of the music.—SAM TUCHSCHER.

Toronto (Can.) Notes.

The pride of Canada, the Canadian National Exhibition, better and bigger than ever, was formally opened by Sir Louis Jesse, Lieutenant-Governor of Quebec, on 31. A record crowd was present. Over 600,000 people attended the exhibition last year during the two weeks and it is expected the usual attendance will far exceed that number this year.

Harry H. Hedges is the new man at the helm of the Star and this genial gentleman seems to have already made good with the public. The latest theatrical novelty in town is girl ushers at the Royal Alexandra theater.—JOSEPHS

Miss Janis Leaves Mother.

Elsie Janis has been separated from her mother for the first time in her life. Saturday she left for Indian River, Mich. to be the guest of the family of J. Wall Jeffrey for two or three weeks. She made the trip unaccompanied.

Miss Janis, in all her travels, has always been accompanied by her mother, Mrs. Bierbower, and this is the first time the two have been separated over night since Miss Elsie was born.

To Produce The Right to Live.

R. L. Giffen, who gave Richmond an Atlanta the longest summer stock season on record in the South this year, announce the forthcoming production of Jules Eckert Goodman's play, The Right to Live. The first performance follows the recent try-out given the new piece, this city by the Giffen Stock Company will take place in Washington, D. C. On 26. Producer Giffen will personally direct the presentation and remain with the company during the New York run. The Right to Live. The Goodman play created something of a sensation on the occasion of its initial performance, attracting general interest at the theatrical centers of the United States. Dan Frohman said of it: "It is the strongest play I have read in ten years."—ROBERT GOLDEN.

Winnipeg Theater Increases Capacity

Winnipeg, Can., Sept. 6. The Winnipeg theater, which for the past three months has been undergoing process of remodeling in the interior, now completed.

The seating capacity of the building now over 1,300; being about 500 more seats than it formerly had. This has been accomplished by lowering the former pit to the ground floor; thus leaving room for upper and lower galleries.

Manager Lawrence can rest assured that he will receive the hearty support of the Winnipeg public.

Cloquet House Refurnished.

Cloquet, Minn., Sept. 5.

The renovating and redecorating of the Nelson opera house has been completed and a very marked improvement has been made over the old house.

Many companies play at Cloquet annually, but the opera house has never been such as to warrant first-class productions. It is now hoped that a better class of plays will make the town.

J. C. Huffman, general stage director for the Shuberts, has been appointed to represent Lee Shubert at the International Theatrical Exposition at Munich next summer.

Wilson J. Todd, a well-known repertory actor, is supporting Rosabelle Leslie and her stock company in a summer run down in Tucson, Ariz.

WM. MORRIS, VAUDEVILLE SPHYNX, SPEAKS

Gives List of American and Foreign Acts He Claims to Have Secured for His Circuit.

William Morris today gave out the list of acts he has secured for his "Superb Vaudeville" circuit, which opens September 15 at Blaney's Lincoln Square theater, New York. The American acts are: Ross & Fenton, Alex. Carr, The Four Mortons, Walter Jones and Blanche Deyo, Cliff Gordon, James J. Morton, Barnold's Dogs and Monkeys, Julian Rose, Mable Barrison and Joseph Howard, Mlle. Blanca Froelich, the original Salome of the Metropolitan Opera house, under the personal direction of Frank Rigo, McMahon's Watermelon Maids, Pullman Porter Girls, Grace Cameron, Maude Hall Macey, Carleton Macey, Julia Gifford Fitzsimmons and Robert Fitzsimmons, Willie Zimmerman, Williams and Tucker, Clarence Vance and others.

Among the foreign acts are Harry Lauder, Laurence Irving, son of the late Sir Henry Irving, and Mabel Hackney, Johnson and Dean, Vesta Victoria, The Australian Forrester, lightning tree fellers, a genuine novelty; Barry Lupino, the London eccentric dancer from George Edwardes company; Daisy Lloyd Wood, the latest of the Lloyds; The Romanos, Viennese musicians; Empress Gammomota, a Japanese equilibrist; Minnie Palmer, "The Devil's Mate," The Sensational Rohrs, Mlle. Fatima Miris, famous as the "Female Fregoli," protean creator and transfigurator; Oswald Williams, Alice Raymond and company, Vasco, the mad musician; D'Arc's Marionettes, Madam Hanako, Japanese actress; Henry Helme, and The Marvelous Satans.

Folly's Loss Is Lyceum's Gain.
Paterson, N. J., Sept. 5.

All attendance records were broken at the Lyceum during the first three days of the week, with Bonita and her supporting company, known as the Wine, Women and Song company, presenting a satirical musical review entitled Going into Vaudeville, and a medley of music and mirth, Millinery Maids, together with some variety acts such as The End of the World, with Nat Carr, Alan Coogan and Mamie Walker, and the Theise Harmonists.

This attraction appeared here during the week of Sept. 24, 1906, at the Western Wheel House, the Folly (then Jacobs), and drew crowded houses. It is now on the Stair and Havlin circuit, meeting with much success, therefore the Folly's loss is the Lyceum's gain.

Several changes are noted in the cast since the last showing, as follows: Nat Carr replaces Alex Carr, H. Steinman in place of Sid Fern, Orville Harrold in the part originally played by Sam Leibert, and Gloria Douglas replaces Nettie Clayton in the part of Blanche Bates.

Harold Vosburgh in Wanted by the Police begins a three-day stay tomorrow and a good business is expected.—FAR-NOTE.

New Manager for Colonial.
Richmond, Va., Sept. 5.

The new season of the Colonial theater will begin next Monday afternoon, the motion picture exhibits giving way to Keith vaudeville attractions. Throughout the summer months the picture shows have been phenomenally successful, the popularity of this form of amusement having exceeded the most sanguine expectations of Wilmer, Vincent and Wells. The theater was managed during the summer by Fred Osterstock, said to be one of the most capable and enterprising members of the Wilmer and Vincent executive staff. Mr. Osterstock has been ably assisted in his work by Joe Adams, who will continue to act in this capacity for the regular season. It is understood that Frank Hill, who managed the Colonial for Wilmer, Vincent and Wells last season, will not return to Richmond. The new manager will arrive here the latter part of this week.—GOLDEN.

Edward's Show for the Circle.

Gus Edwards' new musical comedy, School Days, has been selected by Klaw and Erlanger for the opening attraction at the New Circle theater to open the season Monday, September 14. The piece opened at Atlantic City and has been running successfully at the Chestnut theater, Philadelphia, Pa., during the week, where it will remain for the coming week. It is also the intention to resume the popular form of entertainment known as Gus Edwards' Sunday Nights in Bohemia at this house.

Winston-Salem Notes.

Winston-Salem, N. C., Aug. 31.
Captain J. D. Terry, who has been manager of the Elks Auditorium of this city for several seasons, has resigned and has been succeeded by Mr. J. E. Kavanaugh, manager of the Hotel Zinzendorf of this city. Mr. Kavanaugh has a wide acquaintance in the theatrical profession, having formerly been manager of the Parlor theater at Lewiston, Me., and at one time connected with the Grand opera house, Augusta, Ga. He is exceedingly popular in the profession where he is familiarly known as "Count" Kavanaugh.

Mr. Will A. Brooks, who has been the treasurer of the Elks auditorium since its opening about five years ago, will continue in the same capacity.

Lessee Schloss has had a number of important improvements made upon the auditorium for the approaching season. Among the changes are a new and complete steam heating system, re-arrangement of boxes and orchestra, recarpeted and redecorated. The decorations are tasteful and add much to the appearance of the play house. The first bill of the season will be The Devil's Auction on Sept. 1.—C. H. GRAINGER.

CHICAGO TO WELCOME GRAND OPERA SEASON

Permanent Organization Would Prove Profitable Here If Prices Were Right—A Trial Invited.

Even if it is only August, with weather a trifle too hot to stamp an opera house as the ideal summer resort, public spirited citizens will be glad to know that the campaign for permanent grand opera in Chicago is going on briskly and that assurances of success for the desired project are cheerfully given.

Much argument optimistically for and pessimistically against a season of grand opera in Chicago comfortable to the size and wealth of the population has characterized the debates of the

past. The hopeless ones contend that the people of Chicago are in sympathy with the starrng system and they point to the comparative failure of minor undertakings as proof of their contention. They say that Chicago is led merely by New York successes, says the Examiner, and that only singers of world-wide prestige will receive consideration and patronage.

On the other hand the optimists believe that Chicago is ready for permanent grand opera which will present sent performances and artists of a high grade of excellence. They cite the one week in this city which gave over \$80,000 to the Metropolitan company, and they claim that Chicago stands ready to give its encouragement and pour out its dollars to any manager who will come with reasonable assurance of a company worthy such support.

Whether the one or the other is right, there can be no gainsaying the fact that Chicago is entitled at least to a fair experiment, such an experiment as has not been tried. Here is a city of more than 2,000,000 inhabitants, admittedly filled with musical people, musical colleges and music lovers, all possibly located in the "center of music." To say that such a community cannot adequately patronize a season of grand opera approximately as distinguished as that enjoyed by New York is a thing to be attempted before it is admitted.

There is comfort in the intelligence that in all probability Chicago will have the opportunity of putting its appreciation of music and of grand opera to the test. We know that the community will not be content with too small beginnings, and it is to be questioned if New York prices will stand the strain of an all-winter season. But we may all believe that there is enough of the musical inspiration hereabout to make profitable a protracted season of grand opera which will fill all the requirements of reasonable expectation.

Let such a project then be encouraged, and let the fair trial of a worthy experiment decide to what extent Chicago is justified in its complaint of undeserved treatment by impresarios.

Tony Pastor's Career.

Tony Pastor was, in his day, one of the most popular entertainers of the American stage. He rose from the ranks of obscurity until by his own merits he had saved enough money to become the owner of a music hall. His sympathy was always with the actor and one of the greatest encomiums that can be paid him is that he never closed an act that was booked in his house. He let it play out its engagement and this won for him the good-will of every performer who was fortunate enough to be billed at Tony Pastor's theater.

Mr. Pastor was born in New York in 1837. He was the son of an actor and at the age of nine years made his first appearance on the stage. He played a tambourine in a minstrel troupe. The next year he joined out with a circus and became a rider and later a clown. He was with the white tops until he was 25 years old and then got his first theatrical engagement in Philadelphia under the management of Frank Rivers. He discovered that while he was with the circuses he had entertained many with his songs, from the end of the spring board, and he sought further victories. His next engagement was at the Broadway Music hall and then for three years he toured with various troupes.

In 1865 the chance of reforming the variety stage appealed to him and he organized a "road show" that traveled over the country and then opened on the Bowery. A decided reform was instituted. No smoking or drinking was allowed and his place won with the better element. He was the proprietor of this place for ten years and then moved further up the street to 585 Bowery.

This latter place was responsible for the first appearance of Lillian Russell. Six years later he opened the house on Fourteenth street, which to this time is known as Pastor's theater.

Among the stars and managers graduated from Tony Pastor's were Harrigan and Hart, Nat Goodwin, Harry Kernell, Pat Rooney, Evans and Hoey, Denman Thompson and W. J. Scanlan. Francis Wilson and May Irwin also made early successes there.

William Rosell, who is playing well the part of Huntley in Eugene Walter's play The Wolf, began his stage career with Walton Pyre, who had a small stock company in Wisconsin. In this company was Fola La Follette, the daughter of Senator La Follette. Later, both Miss La Follette and Rosell were engaged to play with Ada Rehan in standard old comedies. Rosell also played in His Grace De Grammont with Otis Skinner.



AMELIA BINGHAM IN POLITICS?

Looks That Way—Her Hubby Builds a Taft Kite and She Flies It in the Face of a Bryan (Ohio) Populace.

Bryan, O., Sept. 10.
Will Amelia Bingham quit the stage and go into politics? Amelia has not announced her retirement from the stage, but recently while she was at her home in Hicksville, near here, and was very busy booming Taft.

Two weeks ago "Our Amelia," as she is known down in Hicksville, got home to her native heath with her husband, Lloyd E. Bingham, and then the Taft boom in the town was started. One of the largest kites ever made in Ohio was built by the male member of the Bingham family. Across the face is this inscription: "Our Amelia for Taft."

Mrs. Bingham is a very enthusiastic Republican, but is even more enthusiastic over "Big Bill." It may be that she will not end her political campaigning with the flying of the kite, for there vague reports that she may take the stump. The actress is shown in the picture standing beside the kite, which was put up at the Defiance county fair grounds during the races.

Mrs. Bingham and her husband were the guests of her aged mother, Mrs. E. M. Swiley. She usually spends a few weeks ever summer under her parental roof. The kite which Amelia set to the winds is made of muslin and measures 14x20 feet and requires a tail 125 feet long. It attracted considerable attention and comment.—BUSSE.

(Cut reproduced by courtesy of the Toledo Blade.)

Arthur Avery, a Real Actor.

Arthur Avery, a well-known Puyallup boy, who has been associated with the management of the Puyallup opera house, has joined the Graham Stock company of Seattle, which played there last week. He will have charge of the property room and will also take small parts.

William A. Brady and Joseph Grismer will produce a play entitled Mine Out of Judea sometime next spring. It was written by Mr. and Mrs. Grismer in collaboration and deals with the problem with which the orthodox Jew has to contend in this country bearing on social relations.

SECRET OF CRESSY'S SKETCHES REVEALED.

Author-Actor Compiles Bon-Mots Between Meals and Shuffles Them Into a Skit—Easy When You Can Do It.

Oakland, Cal., Sept. 8.

Will Cressy, author-actor, who has perhaps written more successful vaudeville playlets than any man living, says his work is easy. Cressy has a habit of keeping a note-book which has grown in the course of years into a bulky affair, wherein he jots down as he travels through the country suggestions for epigrams which later are developed by him and polished until they are suitable for use in his plays. Apparently all Cressy has to do is to take out forty or fifty epigrams from his store of bon-mots, twist them into a clever sketch with characters and scenes to match, and presto! there is created another one of the famous Cressy brand of vaudeville comedies.

Here are some of the bits of wit from the book, which Cressy calls "Squire Tappan's Note-Book," these being fairly typical of the sparkle with which the unique note-book abounds:

Law is the mainstay of our existence. When I say "our" I mean us lawyers.

Marriage is a funny thing. When you do you wish you didn't and when you don't you wish you did.

Did you ever notice that a feller with long whiskers always eat soup?

The early bird gets the worm, and we talk about how smart he is. A fish does the same thing and gets it up.

A city feller up here last summer tried to milk a cow named Maud. When he came to he found out Maud's name was Horace.

A woman that is truly modest has a lot of trouble provin' to a jury that she ain't bow-legged.

The toughest case I ever had was tryin' to draw up a will for a stutlerin' feller whose name was William Witherill Wilkins.

It's funny how a little man allers marries a big woman and then kicks all the rest of his life because his side of the bed is the highest.

Folks with deaf and dumb babies have a clench.

Whenever you don't know what a woman means ask her; and whatever she says she does, she don't.

Motherhood is the necessity of invention.

I guess I'd a made more money if I'd got married, but I wouldn't er had any more.

Money makes the mare go and if the mare don't go fast enough the mare makes the money go.

I hope Bryan will be elected, then we'll have some one to blame it on.

I wonder if Abe Reuff ever studied under Luther Burbank.

I kin see where the tail of that democratic kite is goin' to git an awful switchin' round.

John Wood and Charlie Stone was down to Boston last week and saw a girl with one of them sheath gowns on. Wood turned to Stone, Stone turned to Wood and then they both turned to rubber.

Newark Notes.

This is Anniversary week at the Arcade, this cozy playhouse being one year old. Mr. L. O. Mumford, the manager, has built up a nice following here and business picks up steadily. Featured for the week is Miss Kathryn Roth in a new and novel act entitled Trombologie in which she scored a big success, especially in her imitations.

Feiber & Shea, the well known theatrical managers, opened the Orange theater, which they will call the Bijou, tonight to a big house. This is a new venture for this firm and will be operated in conjunction with houses at New Brunswick, Perth Amboy and Bayonne, N. J. First class vaudeville at popular prices will rule.

Blaney's theater, now a Stair & Havlin house and under the capable management of Mr. F. W. Alles, is now drawing a very nice class of people; the high class attractions and new innovations in the house management are the cause. Thurston, the Magician, did a record breaking business last week and with such plays as A Message from Mars, which comes next week, this house will be a success.

The Star Auditorium, a new vaudeville house in the Hill section, opened with a matinee today to good sized house. Eight acts and motion pictures were given. Popular prices prevail and the house may be a go.

The Newark theater opened the season with a matinee today with The Time, The Place and The Girl to big business. In the cast are Robert G. Pitkin, Josephine Park, May Bouton, George Ebner, Wm. H. West and John E. Rowe, with large chorus.—JOE O'BRYAN.

Sheath Gown in Logansport.

Logansport, Ind., Sept. 8. Logansport got the sheath gown this week. Tom Hardie, manager of the Crystal theater, had Miss Grace Bender appear on the streets Monday clad in her "sheath." She called at the different newspaper offices and attracted no little attention. She gave an act at the theater afterwards. Tom usually gets the new things first.—PAUL WARD.

Mrs. Curtis, of Chicago, has been visiting her daughter, Mrs. Cantor, of the Cantor & Curtis team, now presenting a clever singing and dancing at the Byron theater, Racine, Wis.

COHN MAY MOVE OFFICES HERE.

S. Morton Cohn, President and General Manager of the Imperial Amusement Company, en Route to New York, Pauses to Consider Possibility of Establishing Chicago Headquarters.

S. Morton Cohn, president and general manager of the Imperial Amusement Company, Inc., whose main offices are now located at Portland, Ore., stopped at the Auditorium Annex here for a few days, breaking a jump to New York City, on business, where he will make his headquarters at the Hotel Astor. Mr. Cohn is seriously considering the adoption of Chicago as the centre of his future operations and is said to have looked at a number of offices here with that in view.

"Amusements on the Pacific slope," said Mr. Cohn, "were not affected in the least by the recent business depression, in proof of which fact it is interesting to note that moving picture houses have sprung up like mushrooms and nearly all of these places have been able to obtain a good livelihood. The tendency in each instance seems to be to outdo their predecessors in pretentious fittings, both inside and out, and many of the later theatroids would compare with the vaudeville houses here in the middle west and east.

"The outlook for the coming season augurs well and I confidently look forward to the most eminently successful year of my business career. I recently visited Seattle where the preparations for the annual fair are in progress. That promises to be the biggest money maker of the century and concessionaires may well expect tremendous returns."

THE PASSING OF ARTHUR SANDERS

A Man Distinguished by His Differences, Who Won the Eminent Regard of His Employers and Fellow Professionals by Reason of His Estimable Character and Insistent Comradeship.

In the passing of Arthur Sanders, the profession of entertainment has lost one of its most distinguished members; not distinguished perhaps when measured by the narrow, fleeting rule of fame, but distinguished indeed in the estimate of all who were fortunate enough to have made his acquaintance. For to know Arthur Sanders was to admire him, not only for his excellent abilities in his chosen vocation, but for that which is of greater weight in God's great scale of things—his splendid public and private character.

Arthur Sanders loved the work he had set out to do. Long hours of study, constant rehearsals and numerous parts, were to him the opportunities for the expression of a nature at once fascinating and sincere. He brought with him at all times the gloom-dispelling sunshine of his individuality. He had a hearty handshake and a pleasant word for every one, and his cheerful, impelling, good-natured counsel has helped many a fellow-being further along the roadway of life.

His habits were such as to gain the implicit trust of his employers, the confidence of employees and the high regard of friends.

In his short career he had played perhaps a hundred parts, and had staged many plays,—all in a manner to command success. At the time of his passing he had attained an enviable height in the professional world, and seemed destined to far greater things.

No man can take the place of Arthur Sanders; his personality, his methods and his views were his own. Others may imitate, but none may duplicate the labors which he did or would have done.

Nature made but one Arthur Sanders and he has passed on.—W. M.

IN MEMORY OF ARTHUR SANDERS,

Late of the La Salle Theater Stock Company.

By St. George Best.

Sanders out! What do you think of it, men?
And just as "The Girl at the Helm" went on,
Brimful of music and frolic and fun,
A triumph of beauty and color again.
He's out of the cast at the moment when
The fame that he sought had been almost won.
The mask now is off, for his work is done;
He's out of the cast; peace to his ashes then!

Maybe to-day he is taking the lead
In some loftier drama up there, up there!
Here's to his soul, boys! Let's wish him God-speed,
And a place at the top of the Golden Stair!
Down with the curtain! he has finished his score;
One face n the wings will be seen no more.

Busby Admits Guilt.

Birmingham, Ala., Sept. 10.

Frank M. Busby, who was arrested in Chicago on a warrant charging him with embezzlement from the Kleine Optical Co., for whom he was manager of the Birmingham office, was brought back to this city, and has made a full confession of his guilt. The grand jury is now sitting on the case and, no doubt, swift justice will be meted out. In view of the confession it is expected that Busby will plead guilty and throw himself on the mercy of the court.

George Kleine, president of the Kleine Optical Co., is on the ground and states his determination to prosecute the case vigorously in case Busby should attempt a defense.

Busby has made a full confession of his speculations and in view of his agreement to plead guilty, Mr. Kleine will ask the court to give the prisoner the minimum sentence. A penalty of one to ten years' hard work in the mines could be imposed.

Murdock at Des Moines.

J. J. Murdock, general manager of the Western Vaudeville Managers' Association, attended the opening of the Majestic theater, Des Moines, Ia., Sunday, Sept. 5. This was Mr. Murdock's first visit to the playhouse since its erection.

Song Show Draws Capacity.

Honesdale, Pa., Sept. 4.

Babes in Toyland opened their season here to a capacity houses, Sept. 2, after two weeks' rehearsal in this city.

THE SAVAGE DEVIL WINS PHILADELPHIA.

Forepaughs to Open with Morris Vaudeville—Lubin Palace a Big Success—Preparations for Founders' Week Under Way—Darcy Manages Standard, with Drew Morton as Director—

Philadelphia, Sept. 8.

The first real event of the season occurred at the Broad street theater on Saturday evening, Sept. 5, with the Savage production of 'The Devil and has scored big.

The first of the Morris bookings for Philadelphia is announced for Monday, Sept. 14, at Forepaugh's theater. The policy will be two-a-day with prices 10-20-30. Not only a good show, but some big things are promised.

The new Lubin Palace on Market street has gone big from the opening and has had a succession of crowded houses that have been more than pleased with the show. From an electrical display stand point it is notably attractive and handsome.

Already announcements are being made for the special attractions and the inducements for theater goers for Founders' Week in October, which bids fair to be a big week for the theaters.

The Standard, under the management of Fred Darcy will open its season Saturday, Sept. 12, with a new stock company, under the direction of Drew Morton, who is well known to the patrons of stock houses in Philadelphia. The same policy as in past season will prevail.

CINCINNATI NOTES.

Cincinnati, O., Sept. 7.

Mr. S. E. Overpack, of Indianapolis has been installed as manager of the New Robinson theater.

The firm of Dalle & Nolan has been dissolved and Mr. Nolan will continue as manager of the moving picture theater.

H. L. ("Buck") Massie has accepted the position of manager of the Auditorium theater, opened to the public Saturday.

The new Empire theater in free vaudeville and high class concerts will open its doors to the public next Sunday and the management of W. W. Guthrie.

John C. Weber's Prize Band of America left today for a week's engagement at Indianapolis, at Evansville, Ind., Saturday and Sunday, Louisville next week, and weeks' playing at various southern states.

Councilman Dan Bauer, proprietor, announces that the Majestic theater will on and after Sept. 14, be known as the Majestic Music Hall, and will inaugurate new policy on and after that date.

Coney Island closed unexpectedly Saturday night, two days ahead of schedule time, owing to low water, preventing them from operating their line of big steamers.

Barney Oldfield is to race here next Saturday and Sunday against Soules and Christy for a purse and side bet of \$2,500. The race will take place on the Latonia race track.

The summer parks all close today, each claiming to have done a very fair business and well satisfied with the summer's work.

Ten first class theaters are now open in full blast for the winter's season and thirty-five first class moving picture theaters all doing a splendid business.

Next week will inaugurate the night season of base ball with the aid of 70-ft. tower lights on the National Baseball grounds.

NEW THEATRIUMS.

Mobile, Ala.

The Pictorium, J. T. Keener, mgr., has opened here with a very strong bill, including The Aerial Twins, age 12 and 14, male and female trapeze artist and ceiling walkers; Elijay and Smith, musical comedy sketch; Mrs. Waite, vocalist. This house is, perhaps, the best fitted up 10-cent vaudeville house in Alabama. It has a modern fire-proof stage, full set of drops and other accessories, large and comfortable dressing rooms, well lit and well ventilated. If the opening night is a forerunner of future performances, Manager Keener bids fair to give the best 10-cent vaudeville in Mobile.—WILLIAMS.

Bedford, Pa.

A very pretty moving picture house has been opened here, this being the first one in this town. If this proves a paying venture, vaudeville will later be an added attraction, there being plenty of stage room for small turns.—WESTBROOK.

Lake Charles, La.

It is reported today that two new moving picture shows will enter the local field in the near future. Nothing definite in this regard has been given out for publication thus far, but it is known that negotiations are pending for these two new places of amusement, and there is every reason to believe that one of them, and perhaps both, will throw open their doors within the course of the next week or ten days.

With the one picture show already here besides the Lyric theater, the Shell Beach Casino and the entertainments proposed by the new Athletic Club, it is a foregone conclusion that the people of Lake Charles and vicinity will be afforded the opportunity of enjoying as fine a line of entertainments as the people of the larger cosmopolitan cities of the land.

Shelbyville, Ind.

The Nickelo, the first five-cent theater started in this city, today changed hands, the owners, Ora Stevens and Vincent Gray, disposing of the place of amusement to Francis Rice of this city, and his brother, —Rice, of Indianapolis. The new proprietors will take possession this afternoon.

It was the intention of the Rice Brothers to open up an electric theater in the room recently occupied by the Dream, but after they learned the Nickelo was for sale, they decided to purchase it.

Tuscaloosa, Ia.

W. H. Hall, who has for a long time conducted with great success the Greater Electric theater, has sold out his business to Henry A. Alston and Mr. Lum Clark.

Ottawa, Can.

The Majestic Hotel is shortly to be changed into a moving picture theater to be operated by Benj. Stapleton. This should be a paying investment as it is in the heart of the city.—W. K. DAVIDSON, JR.

Rockford, Ill.

The Cascade has opened here. In this the newest house of amusements in Rockford, every care has been taken to provide for the comfort of its patrons. The seats are so arranged that a clear view of the pictures can be had from any part of the house.

Richmond, Va.

Work on the new moving picture theater being fitted up by Lubin of Philadelphia is making good progress and the house is expected to open about the middle of September.

Newton, Ia.

M. B. Huckins will open a moving picture theater about Sept. 15, making two of this kind here.—CLARENCE RUTTER

CHICAGO BUSY WITH FOUR PREMIERES

TICEY

THE NEW GENERATION

A GIRL AT THE HELM

THE DEVIL

Percy Hammond, Post: "The play is an inconsequential sort of an affair, whose chief faults as an entertainment seem to be its failure to establish at the beginning the romance and the reasons therefor upon whose subsequent development the interest depends. * * * It is rather too bad that Mamie Ryan hasn't the reinforcement of something stronger and more definite than is Ticey in its present form."

James O'Donnell Bennett, Record-Herald: "An extraordinary composition of mush and farce is visible at the Chicago Opera house under the name of Ticey. * * * The play is diffuse and silly in dialogue and preposterous in structure, and Miss Mary Ryan, who enacts the leading role in it, gives an explosive, overaccented performance."

Constance Skinner, American: "Ticey will amuse you. Ticey is presented at the Chicago Opera house as William Gillette's new musical comedy, 'But Ticey is not, artistically speaking, a comedy. * * * In structure, the only thing you can compare Ticey with is a band arrangement of 'selections' from popular melodies. It is a pot-pourri of emotional themes."

Charles W. Collins, Inter Ocean: "It is a play of stage life, filled with players and managers and footlight talk; the atmosphere of the theater bathes and vitalizes it. The professional details are worked out with keen insight, and thus the performance was a double joy to the many theatrical people among the first night assemblage."

Any Leslie, News: " * * * Mr. Gillette has put into Ticey (which title is absurdly inadequate and misleading) a bouquet of delicate romance, a charm of story and a smart, keen pen in character drawing which affords the players great scope in mere portrayal."

O. L. Hall, Journal: "The opportunity came to one little girl Saturday night at the Chicago Opera house, and she took advantage of it in brilliant fashion. She made her mark. * * * Playing a singular part in a new fantastic comedy written by William Gillette and called Ticey, after its leading character, Mary Ryan has won success. It will be remembered as long as Eleanor Robson's Mary Ann, Maude Adams' Lady Babby, Ethel Barrymore's Mme. Trentoni, or Mabel Taliaferro's Polly."

Constance Skinner, American: "Louis Mann is starring at the Grand Opera house in a play called The New Generation, by Jules Eckert Goodman. The one noteworthy thing about the play, the production and the cast is the acting of Louis Mann."

Charles W. Collins, Inter Ocean: "Mr. Mann and his vehicle have undoubtedly scored a popular triumph. The star's impersonation of the protagonist—an old Swiss watchmaker with a little shop on the Bowery—was brilliant and received warm recognition as such."

James O'Donnell Bennett, Record-Herald: "Observation of the acting of no other artist on the American stage is so acute a source of vexation as in the case of Louis Mann. Here is an actor of extraordinarily abundant temperament and of impassioned zest in the exercise of his art. He loves to act, and he has ideas about acting. * * * These attributes of a painstaking and ambitious man provide reason for the unfavorable record that must be made concerning the production (at the Grand Opera house last evening) of The New Generation, a drama of humble life on New York's East Side, by Jules Eckert Goodman. The play is a sincere piece of work, awkward and overstrained in many places, but still deserving the respect and arousing the interest that any humane and honest transcript of the sufferings of real people in real trouble commands."

Percy Hammond, Post: "Nothing in Sunday night's performance at the Grand of The New Generation, the play selected by Mr. William A. Brady for the beginning of his management of Mr. Louis Mann, was more interesting than the adroit manner in which he anticipated the reviewers by frankly telling the audience that the play was not in good shape, that much revision was necessary and that the mistakes and imperfections of a premiere were more than ordinarily in evidence."

Burns Mantel, Tribune: "A week's performance in Illinois, Indiana and Wisconsin towns would have guaranteed Louis Mann and The New Generation a fair hearing in the Grand Opera house Sunday. As it is the piece was not ready for its first performance, it ran until within a quarter hour of midnight, and it sagged and dragged hopelessly for minutes at a time."

The New Generation, a domestic drama in four acts, by Jules Eckert Goodman, presented in the Grand Opera house, Chicago, by Louis Mann and company, Sept. 6, 1908. The cast: John Krauss, Mr. Mann; Marie Krauss, Miss Edith Brown; Katrina Bender, Mme. Mathilde Cottrell; Edward Spiegel, Robert A. Fischer; Fred Spiegel, James Vincent; Alice Spiegel, Miss Emily Ann Wellman; Martin McGinnity, William E. Carroll; Frank McGinnity, H. A. La Motte; Joseph Abrams, Geoffrey Stein; Bessie, Miss Lillian Sinnott; Big Jennie, Miss Anna Blakesley; Eleanor Ames, Miss Gladys Malvern.

The New Generation is akin to the Russian and German dramas of every day life. It is a faithful, vigorous picture of life on the Bowery—not the Bowery of romantic hooliganism, but the Bowery that teems with the immigrant population—Germans, Irish and Jew. They are of two generations, the old with their various race traits sharply defined, the new and younger in process of Americanization.

The story by means of which this picture is set forth is along lines more conventional than its accessory details, erring daughter and their ultimate recon-

Film Notes of Chicago.

At the Roseland theater, 115th and Michigan avenue, Sunday night, Aug. 31, Swanson's talking pictures began an indefinite engagement which proved a financial success. The picture presented was the Curious Mr. Curio, and to those who had seen the film before it was doubly interesting on account of the bright dialogue written around the story. On Tuesday night the bill was changed and the Mystery of a Diamond Necklace was presented. At the Gaiety theater, South Chicago, another company presented Swanson's talking pictures, offering the humorous comedy, Lord for a Day, and the Tale the Autumn Leaves Told. The two companies will alternate the middle of each week and new playlets will be presented twice a week.

Two companies have arranged to open in New Mexico, two in Colorado and two will cover the territory in and around Kentucky. Contracts have also been signed for two permanent companies in St. Louis. This department is going rapidly to the front and the demand for talking pictures has made it necessary for the company to engage two clever playwrights, stage directors and the Royal theater for rehearsals.

Burns Mantel, Tribune: "Quiet little Mr. Singer set a new and commendable standard in the acting of musical comedy when he revealed his latest production, A Girl at the Helm, at the LaSalle theater on Saturday evening. Every role in the new piece, from the haughty ladies of the high world to the amusing German youth with a dialect, is a legitimate bit of portrayal in a rather ingratiating strain, and every one of them is legitimately played. It contains plenty of jingle and scamper, many a bright picture and much music that is a distinct advance over any score the LaSalle has tickled the ears of its following with hitherto."

Forest Arden, Examiner: "A Girl at the Helm is a fine little musical comedy, all right, but it doesn't fit the LaSalle stage. My Little Runabout, by Miss Lilja and chorus; I Don't Love You Well Enough for That, by Lean and Holbrook, and The Long Green, by Miss Seymour, appear to be the song hits. The chorus is well drilled and sings well. On the whole, I have no doubt that Mort Singer has another ten-strike in A Girl at the Helm."

Charles W. Collins, Inter-Ocean: "The La Salle theater has inaugurated its season pleasantly with a cheerful addition to the rapidly growing list of home made musical comedy. The piece has one of those inevitable 'girl' titles—at the helm' she is, this time. Of course, she is Florence Holbrook, dainty and well mannered as usual, and at the prow, stirring up a great splashing of frothy merriment is Cecil Lean, the expansive optimist. The cheerful pair, whose linked personalities radiate a fireside contentment o'er the busy scene, navigate the trim little craft to a successful mooring, being aided in the adventure of the voyage by a comely crew."

O. L. Hall, Journal: "A Girl at the Helm is at its best during its musical moments and does least to hold the interest during the mere relation of the rather rambling story. But the music is too good not to make its appeal. There is one solo, 'The Man I Marry Must Be a Man,' and a chorus, 'The Christening of the Boat,' that class with the best of American musical comedy songs."

A Girl at the Helm, a musical comedy. Book and lyrics by Robert B. Smith; music by Raymond Hubbell. Presented by Mort H. Singer in the La Salle theater, Chicago, Sept. 6, 1908. The cast: Fred Stanhope, proprietor of a garage at Larchmont, N. Y., Cecil Lean; Col. Higginson, an enthusiastic sportsman, Hamilton Coleman; Dorothy Higginson, his daughter, Florence Holbrook; Dave Collins, an erstwhile bookmaker. Robbed of his vocation by Gov. Hughes' antitragic law, Harry Garrity; Minerva Martindale, a victim of the motor car habit, Carolyn Lilja; Carl Wallenstein, a professional motor boat racer, Lee Kohlmar; Countess Von Hertz, a follower of the sports, Norma Seymour; Bill, demonstrator in the garage, Thomas Ricketts; Jim, boss mechanic in the garage, Zeke Colvin; Officer Ketchum, a guardian of the peace, Zeke Colvin; chorus of mechanics, motorists, summer girls and boys and members of yacht clubs.

The story has to do with one Stanhope, loves madly; aged parent receives him rabidly. In his despair he becomes the owner of a garage. Father is a sport and is bent upon winning a motor boat race. The Teutonic Count selected as a husband for little sweetness and a chauffeur for the chug craft deserts at the last moment, and will stoke instead for father's deadly rival, a sporting Countess. Then Stanhope comes forward, his hand upon his chest. He will drive father's boat, if dear heart Dorothy will be contributed as a prize. It's a bet; they're off, and while the crowd of chorists and principals in the foreground squeal in frenzy, across the watery back drop plunge the spray-lashing racers. The illusion is excellent. Of course the right boat wins, and the hero immediately appears, to say with becoming modesty and necessary exegesis: "Not me; there was a girl at the helm."

Freeport Bijou Sold.

Freeport, Ill., Sept. 5.

Henry Molchior has announced that he has purchased the Bijou theater, and that Fred Flom, an experienced vaudeville and show manager, of Madison, would be his partner in the business. Mr. Flom has been at Madison for several years where he has conducted a vaudeville house. Vaudeville, motion pictures and illustrated songs will constitute the program. During the last year that the Bijou was open Mr. Molchior was manager for Mr. Schimp, the owner, who has a string of vaudeville houses.

James O'Donnell Bennett, Record-Herald: "The play is not sensational. It is too artistic a fabric to deserve that word. It has passages of downright prettiness. Always it is fanciful; sometimes it voices a plaintive note. It is not severe or momentous (or boring) enough to be classified as symbolism; it is a captivating fancy—or phantasy; a gentle satire."

Charles W. Collins, Inter Ocean: "New York no longer has a monopoly on The Devil. In spite of cajolery the stock company at the Bush Temple theater introduced the elusive Molnar's work to Chicago. From the purely artistic point of view, there is nothing earth shaking about The Devil; in fact, he is rather an ordinary fellow. His name is an exciting one to conjure with, hence the skyrockets of wonderment and the red fire of publicity. The play reveals itself as the fruit of an idea that is daring and mocking, a conception that suggests the intellectual antics of George Bernard Shaw, worked out into dramatic form as a three act conversation, in which the ratio of cynical epigram to action is about ten to one."

Percy Hammond, Post: "The Devil is unquestionably interesting as an example of dramatic bravado with one unique aspect of characterization, but bared of that daring artifice it is little save a commonplace piece of play writing dealing with the inevitable woman and two men. Its symbolism consists of what has been called 'temptation visualized.' The evil influence that leads us into the most dramatically eminent sin is put into physical form, and we are shown just how helpless we are supposed to be once the devil marks us for his own."

O. L. Hall, Journal: "Playgoers have been warned that The Devil is a daring play. Fundamentally it is nothing of the sort. Its theme is not shocking, nor altogether new, as people who have heard of old Mephistopheles in a poem called 'Faust' will know. We have seen the idea developed weakly in a farce called Poor John, and you find it in Tolstoy's 'The First Distiller.' It is the dialogue that is daring. The author does not hesitate to make his devil talk as plainly as he sees fit, but that is one of the characteristics of the continental dramatists. This play is very creditably acted. The ever present one is played with excellent relish by Thomas MacLarnie."

The Devil, a play in three acts by Ferenc Molnar, presented in Chicago by Edwin Thanhouser at the Rush Temple theater, Sept. 7, 1908, with the following cast: Franz Walstedt, Mr. Alison; Otto, Mr. Morgan; Bertha, Miss Flynn; Josef Franz, Mr. Buchanan; Meta, Miss Lawton; The Devil, Mr. MacLarnie; Sophie, Miss Rivers; Servant, Mr. Laite.

The version played by Mr. Thanhouser's company is almost identical with that used by Mr. Fiske. And the performance gives evidence of having been influenced by observation of the work of Mr. Arliss and his associates. Mr. MacLarnie, who essays the title role, gives it a much heavier touch than does Mr. Arliss and falls below that more eminent actor in the deviation that relieves monotony of voice and gesture. A comparison between the two efforts is not, however, so absurd as might be imagined. The Bush Temple Devil is less diabolic, because he is less facile, less insinuating than the Arliss Devil in manner, and does not resort to so many tricks of make-up. Mr. Arliss has his coat padded at the shoulders so that he looks horned. Mr. MacLarnie contents himself with an affable sneer. Mr. Arliss indulges in much mocking laughter, and likes to light his cigarette abait a scarlet spot-light. So does Mr. MacLarnie.

Mr. Thanhouser is said to be in a vortex of controversy over the destination of his royalties for The Devil. Several New York managers threaten him with injunctions unless he settles with them. Mr. Fiske is not concerning himself in the controversy, it is said.

Chicago Notes.

Carl E. Spencer, representative of THE SHOW WORLD at Springfield, Ill., was in Chicago last week to attend the funeral services of his mother at his father's residence. Mr. Spencer accompanied the remains to Atlanta, Ill., where they were interred.

The Sheriff of Angel Gulch, by Charles E. Blaney, will be given its premiere at the Academy, Chicago, next week. It is a four act, thrilling melo-drama with 12 real Indians in the cast.

Lieber & Co. will stage A Little Brother of the Rich, the story of Chicago society recently written by Joseph Medill Patterson. The author will dramatize his novel.

May De Sousa, the Chicago musical star, who has become a favorite in London, is to play the part of Consuelo in Havana, a play that has received high praise from the English critics.

Ticey, a comedy by William Gillette, presented by Frederic Thompson at the Chicago Opera house Sept. 5, 1908, with the character cast as follows: Miss Cameron, Mary Ryan; Miss Morse, Mary Mallon; Miss Thorley, Lillian Collins; Miss Creston, Laura Sawyer; Miss Blair, Gladys Findlay; Mr. Quayle, J. S. Larrabee; Mr. Burnett, Frank Craven; Mr. Purviance, James Morrison; Mr. Dickinson, Louis Canaughy; Mrs. Grimbler, landlady, Mrs. John Findlay; Her lodgers, Mr. Boyd, Frederic Lewis; Miss Boyd, Leora Moore; Miss Jeanette, Ruth Rose; Mrs. Boyd, Mrs. Felix Morris; Mr. Wedgeley, who tries to be a sport, Thomas F. Thorne; Miss Inglehart, Wedgeley's fiancée, Edythe Rowand; Philippe, a head waiter, Francis Galliard.

The first act is placed in a London restaurant which the members of a theatrical company frequent for the hasty sandwich of rehearsal recess. Here comes Stephen Boyd, in the rapt, solemn state of unrecognized genius, to see the manager and to receive rejection tempered with encouragement. Of course he refuses to allow his literature to be mangled, and of course he almost faints from lack of food. Kitty Cameron, the star of the company, recognizes him as an old friend, and in one of those flashes of theatrical intuition that create plays resolves to cure his artistic stubbornness by hiring out as kitchen maid in his lodgings.

In the second act she is seen in her mental capacity, amazingly disguised, a genuine grotesque of the basement regions. She pries into the author's manuscript, and her uncanny insight into its absurdities opens the eyes of Mr. Stephen Boyd to his own mistakes. In the third act, which has a startling climax, she works with him over the lines; and in the fourth she desperately keeps up the masquerade during the congratulatory festivities of the premiere.

Ticey's identity is not made known to the man whom she had molded as long as the play continues. By some clever trickery, his eyes are kept blinded, even through a scene of introducing the little slavey to the theatrical company, and when the actress and author have completed the love duet that brings down the curtain, Miss Kitty's last words are "Some time I'll tell you something."

OLD CIRCUS AGENT WARNS AGAINST GRAFT

Says Allurements Are Many But Unsophisticated Youths of Journalistic Tendency Should Hesitate.

ONE of the surprising things about the show business is the number of rural journalists nursing an ambition to join out as press agents with a big circus. Fools rush in where angels and men who have been through the mill fear to tread! But the glamour of the circus makes its influence felt at some time in the lives of nearly every male human in the country. The rural scribe is not immune any more than the small boy looking for a chance to carry water to the elephants. I had it bad as long as forty years ago when Charlie Stowe used to blow into the country newspaper offices as the representative of the—well, I think it was Lent's circus—armed with that compelling smile of his and a handful of tickets. I was just breaking into the "Fourth Estate" at that time and Stowe looked good to me. And what a princely position was his. With an unlimited expense account, a fat salary—not less than \$500 a week, it was reported—and traveling with the show on intimate terms with the high-class performers, no doubt; on confidential terms with the show owners; sporting a fine solitaire, living on the fat of the land. It was great!

But I outgrew my ambition to be a circus press agent and it was only through an accident that I joined out twenty-five years later. And I didn't break into the "perfesh" smothered by illusions, either. I found the market quotations for press agents had dwindled some since Stowe's day, too. When I joined out in '93 that equestrian wonder, Charlie Fish, was getting but "\$50 per." Time was when he had been paid \$250 per week.

I found there was still as large a crop as ever of would-be press agents, and I read some of their letters to the show owners. Like David Copperfield, they were "fresher than the daisies in the field," as you will remember Steerforth characterized Davy on one occasion. None of them were at all backward about acknowledging their peculiar fitness for the duties of a press agent, either. And it's safe to say it is not generally realized just what a circus press agent is up against. Occasionally a bucolic journalist would submit a specimen of his handiwork as an additional guarantee of his abilities. I recall a poem submitted by a local editor of a Wisconsin weekly, which elicited a good deal of humorous comment from the push in the private car when I read it to them one evening after the show in a certain Wisconsin town. His offering was entitled:

BE KIND.

Be kind to the tiger and he will be kind to you;
Just stroke him gently up and down as you pass along our Zoo.
The tiger is a bully cuss, and full of fun, you know;
Just bow to him; he'll bow to you as he balances on his toe.

Be kind to the hippopotamus—Great Peter is his name;
He has an open countenance—from this he gets his fame.
You may lie down and sleep with him if the humor hits you so.
You'd laugh yourself almost to death as he capers to and fro.

Be kind to our spotted leopards for they are far from home,
In their gilded cages riding as up and down they roam.
They will amble and will gambol in their own peculiar way,
While the sun is still a-shining the circus it makes hay!

Be kind to the lordly lion, the king of beasts is he.
He came from far off Asia, many leagues across the sea.
You may go and pull his scalp-lock if you do it with a smile,
For the lion's a good fellow, fond, and free from guile.

Be kind to all our rattlesnakes within the big side show,
They're the cutest little cusses that ever you did know.
Do not mock fat Ida Williams, nor the living skeleton here;
They can't help it—nature did it—now we will go and have a beer!

Circumstances over which the management has no control caused me regretfully in the name of the show owners to decline the services of the bucolic rhymster.

Press agents are to the manner born. It is not enough that one possesses an ambition to fill the bill. He must have the press agent instinct. There was never but one Tody Hamilton, one Brady, one Coxey, one Major Burke. The circus press agent who does things has to keep moving these strenuous times, and all for a beggarly \$100 per. There are many theatrical stars who pay their chefs as much. The lad who is knocking out \$20 per on a country newspaper is pretty well off if he did but know it. He is the big smoke in his little community. Better

stand pat, boys. Go and see the show when it comes to town, then let it pass on—and forget it till next year.

By a Retired Press Agent.

Gay Musician Opens.

Boston, Mass., Sept. 3.

John Slocum opened his second season of the Julian Edwards' comic opera, at the Hollis street theater, Boston, Mass., last Monday.

There will be but few changes in the cast from the original Wallack's theater production and among the important members who will continue with the piece are, Amelia Stone, Olga Von Matzfeld, Joseph Miron, Charles Campbell, Walter Percival, and Martha George. All the musical numbers by Seidle, Campbell and Edwards will be retained.

The book and lyrics of The Gay Musician are the joint work of Edwards Seidle and Charles J. Campbell, while the music is Mr. Julian Edwards and it is declared by competent critics to be the best Mr. Edwards has ever written.

Clarke Stages Play.

The latest Elmer Walters play, A Stranger From Berlin, was produced by Harry Clarke, a well-known theatrical man who, while acting as correspondent in the field for several European papers during the Boer war, lost his left arm. Mr. Clarke staged the piece in exactly one week from the time he received the manuscript. He has formed a partnership with Paul Woodworth Hyde, of Chicago, and several of the latter's plays will be produced this fall and winter by the firm, which will be known as The Hyde & Clarke Theatrical Enterprises. Several new plays will also be staged for Mr. Walters.

New Chicago Playwright.

Myron L. Fagin, a Chicago boy, 24 years of age, has dramatized his own novel, "Defiance," and William A. Brady announces that he will produce it. In the stage version it is known as the Umpire. The story deals with a Russian revolution. It is said that Mr. Brady intended the play for Wilton Lackaye's use, but as Lackaye has recently allied himself with the firm of Liebler & Co., it is probable he will find another star for it.

GRACE GEORGE AT CLOSE RANGE

SO long as press agents continue to be gifted with imaginations, theatrical companies will be filled with society women and graduates of various colleges; but it is rather unusual to find an actress whose husband is worth at least half a million, and who, did she not prefer theaters and hotels, might be luxuriating in any one of three residences. Such an actress is Grace George, the star of Divorcons, in private life known as Mrs. William A. Brady.

Miss George married Mr. Brady something like seven years ago, and there is not a more notoriously devoted couple in the white light of stage existence. The manager's faith in Miss George kept her supplied with big companies and handsome productions long before the play-going public and the critics began to consider Miss George seriously. But now in Divorcons she has come in her own. Never did a star better earn a right to the title than Miss George by her work in Sardou's comedy.

Has Two Beautiful Homes.

Miss George has two beautiful homes and a hunting lodge which is sufficiently well furnished to rank as a third. First, there are chambers in one of the most fashionable apartment houses in Central Park West, New York. This is elaborately furnished and cared for by a retinue of servants. There is a George library, and a Dutch dining room, and a very handsome Louis XV music-room. A well equipped stable and garage are kept also, and when Miss George is on the road her carriages and automobiles are at the disposal of her friends. The shooting lodge is at Langley, in the Adirondacks.

The summer home maintained by the Bradys is located at Allenhurst, N. J. It is a charming villa, set back on the lawn, the perfection of which makes one think of the recipe of the English gardener: "First you plant your seed, then you rake the ground, then you water and roll it for 300 years." It is like a carpet of green velvet. Here, too, Mr. Brady has a stable and garage, besides keeping up golf grounds, a tennis court, and an indoor gymnasium, where Miss George, who is one of the best women fencers in America, practices with the foils.

Spends Most Time on the Stage.

Miss George divides about four months each year between these several places. Last summer she did not visit either one of them, going to Europe for a London season, where she made the hit of her career at the Duke of York's theater as Cyprienne in Divorcons. The most of her

BILLIE BURKE WINS NEW YORK CRITICS

Received With Great Favor In Leading Role As a Jealous Wife In Premier of Love Watches.

New York, Sept. 3.

Although the season is but in the bornin' it has to its credit already one very conspicuous success. Billie Burke, who charmed thousands during the past season as John Drew's leading lady in My Wife, appeared as the star in Love Watches at the Lyceum theater Thursday evening, Aug. 27, under the management of Charles Frohman and was received with great favor in an attractive role. The play is an adaptation from the French of Mm. de Fers and Caillavet, toned down for American consumption and is the story of a jealous young wife who pretends to throw herself into the arms of another man to get even. The man in question is Ernest Augarde, an old friend of the family, who has long admired Jacqueline, the jealous young wife.

Exactng a promise from Ernest that he will not tell that she has been at his house she returns home and immediately tells the secret herself. The family take it as a joke. Andre, the husband, is the only one who does not know, and Ernest sets about to harrow him with the story of his wife's escapade. In the midst of the tale Jacqueline enters and denounces Ernest for being so cruel to her husband and tells the astonished husband that Ernest is the man who she was with.

Cyril Keightley took the part of the husband Count Andre de Juvigny; Ernest Lawford that of Ernest Augarde, the old family friend. The others in the cast are W. H. Compton, Stanley Dark, Horace Porter, William Claire, William Edgar, Maud Odell, Kate Meek, Louise Drew, Isabel West, Ida Greeley Smith, Anna Bradley, Laura Clement and Maud S Love.

In commenting on the play the New York critics were most kind. The Times said of Miss Burke: "Any faults she may have are slight compared with the charm she brings." Fred F. Schraeder in The Globe: "Miss Billie Burke scored a personal and artistic triumph." Frederic Edward McKay in The Mail: "The play is a mere cockle-shell, with Miss Burke sparkling and glittering through it all." Acton Davies in The Evening Sun: "One would have to hark back to the days and repertory of the old Lyceum or Fourth Avenue to find a light comedy hit to compare with the success which Billie Burke,

the newest Frohman star, scored in Love Watches." Charles Darnton in The Evening World: "In this merry fling from the French, Miss Burke gives you the joy of living light and floods the play with the sunshine of success." Astor Stevens in The Evening Journal: "Virtually everything depended upon Miss Burke's realization of the utter youth and spontaneity of the young wife. Miss Burke filled it with the right spirit. She gave it delicious identification."

THE JUDGE SAYS.

Well—He Has a Lot of Things to Talk About In Peoria—Down State.

The business outlook in our village is brighter than any season since I voted here.

Mr. Whitney brought his Broken Idol down to try it on us and to see if it needed "fixin'." Verdict, signed by all the town folks was "let her ride for she's a dandy."

The Grand also played The Wolf and many people went.

The Road to Yesterday is going to be here for three shows and that red-headed fellow out front says, "he's sold some."

The Majestic opened with Hans and Nix and darned if they didn't sell every ticket, sept one, and Manager Sargent hustled out and gave it to Mabel and Mabel said it was good; how do I know? well I guess I took her hum.

The Cowboy Girl comes to town Thursday for the balance of the week and we heard that they have everything new, so we're all going.

Ed Churchill, over at the Main St., has been shining brass for a couple of weeks to make the old place look spruce (by the way—some day I am going to tell you all about that hall, cause it is the oldest theater in the state), and he is giving the people more for their change than he did last year. Here's what he's got: The Electro Co., Harry Van Fossen, Newsboy Quartet, Manly and Sterling, Grace Wilson, The Great Jarrow, and the "Gaddin" Pictures.

They're all making some noise. Tell Ed Hayman he can use our second-hand river next fall at four p. m. JUDGE.

SEATS BY SUBSCRIPTION.

Assistant Manager Brian of the New Prince at Houston Makes Personal Solicitation.

Houston, Tex., Sept. 3.

Charles Brian, assistant manager of the new Prince theater, is going around Houston with a diagram of the playhouse, in an effort to sell out the opening performance in advance.

It is stated that the decorations are well under way in the theater, and that the new house will throw open its doors to the public in September with a standard attraction and that others will follow in boundless profusion, until local theatergoers have had an opportunity to witness the finest galaxy of stars ever seen over the Southern circuit in a single season.

Mr. Brian states that he is meeting with good success in the sale of seats, and that there is no doubt but that the entire house will soon be sold out in advance. It is expected that the American Theatrical Exchange will soon make an announcement regarding the local manager.

TO TRY OPERA HERE AGAIN.

Joseph Sheehan and Manager Glicker Are Planning to Put High Class Musical Shows On at International.

Chicago can have a full season of opera in English, provided they will support it, for plans are on foot for thirty-five weeks of it at the International and Auditorium theaters.

Manager Glicker, of the former theater, is in Cleveland this week discussing plans with Joseph Sheehan, the tenor, who sang for a number of seasons with Henry Savage's English operas and who was heard here last season. Mr. Sheehan is at present singing in Cleveland.

District Leader Roster.

The District Leader company—Frank J. Sardam, proprietor and manager; Harry M. Strouse, business manager; Geo. Cochran, treasurer; Gustav Neaville, stage manager; Phil M. Welker, musical director; Harry Perry, master carpenter; Will Hodge, master electrician; Mary Kelly, wardrobe mistress. Grace Sloan, Vera Hamilton, Maude Potter, C. M. Giffen, Gustav Neaville, Frank Week, Albert Derner, Ward De Wolf, John W. Wandling, Geo. Cochran, Rose Temple, Gwendolyn Brand, Lillian Stanley, Opal Elliott, Adelaide Campbell, Helen Clermont, Edythe Chapelle, Libby Barry, Evelyn Williams, Gladys Wilmore, Alice Saville, Marie Holland, Beth Golden, Le Roy Haupt, R. C. McDonald, Fred Stiles, Paul Pollock, E. R. Williams, Fraenk Fougères.

Manager Wise's Staff.

Richmond, Va., Sept. 2.

The executive staff of the Academy of Music for the season of 1908-'09, which opened last Thursday, is as follows: Leo Wise, manager; Charles E. Kessnich, treasurer; Charles Briggs, assistant treasurer; Prof. Moses Stein, musical director; Robert Waitt, advertising agent; Warren Batkins, head usher; Sam Cahen, stage carpenter; John Graves, electrician; Izzy Bernstein, master of properties.—GOLDEN.

Dumont's Opens.

Philadelphia, Pa., Sept. 5.

The Eleventh Street Opera house with Dumont's minstrels opened the season last Monday, Aug. 31, to good business. A full roster of the organization was printed in these columns recently.

This is the fifty-fourth season as a continuous minstrel house and the fortieth season that the present lessee, Mr. Geo. W. Barber, has been associated with the theater. Howard M. Evans remains as treasurer.

CHEMIST MAKES NON-COMBUSTIBLE FILMS

German Scientist Discovers An Elastic Material of Perfect Photographic Qualities—Will Revolutionize Making of Motion Pictures—Details a Secret.

A German chemist, whose name is reserved by THE SHOW WORLD'S informant, has lately perfected a process which brings into competition with celluloid a new composition possessing similar plastic and elastic properties, but free from the easy and somewhat dangerous combustibility common to celluloid articles.

This will have an important bearing on moving picture films, as its manifest superiority over celluloid for this purpose results from its non-combustibility. A film exposed for ten minutes to the concentrated light of an arc lamp does not exhibit the slightest alteration. A celluloid film, under the same condition, bursts into flame after the lapse of only three seconds.

Samples which have been exhibited bear out all the claims made for this material, and it promises to revolutionize the film business. It will also result in the relaxation of supervision by the fire departments of the various municipalities, which in many cases is extremely drastic.

It is said that the photographic qualities of this new material are perfect.

New York Notes.

New York, Sept. 9.

Frank J. Lea has decided not to go out with Prof. Lee's company of hypnotists, but has accepted a position as manager of A. H. Wood's big melodrama, The Prince of Spendthrifts. He joined at Newark, N. J., Sept. 7.

Walter Messenger goes ahead of Rogers Brothers this season.

George W. Sammis, for the past two years manager of the Herald Square theater for Lew Fields and the Shuberts, has resigned to take the management of the Grand opera house in Brooklyn, commencing next week, under the direction of Klaw & Erlanger.

Charles Emerson Cook, general press representative of David Belasco, is out doing some big advance work for Blanche Bates, who opens at Washington next week.

Charles B. Dillingham has begun rehearsals for The Co-ed, and has engaged Nena Blaké for one of the leading roles.

Nat Goodwin is back from Europe and will soon begin rehearsals on his new play, Cameo Kirby.

William Rock and Maude Fulton have made a sensation in their Devil Dance at the Fifth Avenue theater.

Anna Held and her husband, Florenz Ziegfeld, Jr., have returned and rehearsals for the new Anna Held show have commenced. Mr. Ziegfeld is also working on the new Soul Kiss company for Mlle. Genée's tour, which opens at the Grand opera house, New York, Oct. 5. This piece will be followed with a play featuring Alice Lloyd, entitled The Bonnie Belles of Scotland, written by John J. McNally and George M. Cohan.

The Thief, with Margaret Illington and Bruce McRae, who takes the role created by Kyrie Bellew, opened the season at the Empire Theater, Thursday night, Sept. 3.

Sophia Brandt has taken the prima donna role in Algeria in place of Miss Hunt, who is suffering from bronchitis.

Henry E. Dixey has joined the forces of Henry W. Savage and will become one of the Savage Devils.

Cecil DeMille, acting as agent for an association of Americans in Buenos Ayres, has organized a company of players which sailed Sept. 5 for that port where a series of standard plays will be presented. The members of the company who sailed are: Jane Wheatley, Nina Herbert, Wallace Erskine, Robert Stowe Gill, Eva MacDonald, and Douglas J. Wood. The company will play at the Odeon theater, in Buenos Ayres.

A new play is now in rehearsal at the Hudson theater and the Call of the North will be withdrawn at an early date.

Maxine Elliott returned Sept. 3 from a trip abroad and will soon begin rehearsals for her new play, Myself-Bettina, which will have its first performance in Philadelphia before coming to Daly's for a run. Miss Elliott hopes to open her own house in December.

Blanche Ring has signed a contract making her a Weber star for the next five years. Two plays for her use are under consideration.

Tony Pastor's will has been offered for probate. It leaves the bulk of the estate to the widow. One notable bequest is \$10,000 to the Actor's Fund. A. H. Hummel is named as one of the executors.

Mark A. Luescher and his wife, best known as Mlle. Dazie, left hurriedly for Detroit, Thursday evening, Sept. 3, on account of the sudden death of Mrs. Luescher's father, John Peterkin. The funeral took place on the following Saturday.

Felix Reich, for some years prominent as a booking agent for parks and fairs, has filed a petition in bankruptcy. He says that he has had enough of the summer park business and is out of it for good.

Gertrude Hoffmann has joined the Shu-

bert forces and will later be starred in her own company. Others, who think they have a claim on her talents, are wondering where they get off.

Paul C. Mooney, manager of White City Park, Cleveland, Ohio, this season, is in town.

Harry Lauder is scheduled to open the Lyric theater in Newark, N. J.

Comedian Kills Wife.

Boston, Sept. 9.

Chester S. Jordan is in jail here waiting trial upon the charge of killing his wife and then dismembering her body in their West Somerville home. Jordan has confessed. For several years Jordan was Horace Biddle's partner in a singing and dancing sketch. Jordan also essayed black face comedian and tramp characters. His wife was with him in vaudeville in a singing and dancing skit.

JAIL BREAKER FAILS TO OPEN REAL CELL

Expected Her to Free Her Manager From Bastile, But He Languished in Goal Until Bail Was Secured.

Wilmington, Del., Sept. 7.

When Charles Mason Johnson went to jail the other day everybody in this town expected a real jail breaking episode to be pulled off, for that gentleman is the manager of Minerva, the "Handcuff Queen," who also shows how easy it is for one to break out of the bastille. The town folk were badly disappointed, for Minerva has a wholesome respect for the law and her manager stayed in jail until money was produced to bail him out.

A Philadelphia boarding house keeper was unkind enough to send a constable here and arrest Johnson for non-payment of board. The latter looked at the legal paper served upon him and then wrote these words across the face of it: "This pig owes me money." It cost the manager \$5 for that bit of writing and incidentally the "jail breaking" paraphernalia was locked up in the court room until a

settlement was forthcoming for the board bill.

When Johnson got his liberty he went to the Pickwick theater where the "handcuff queen" was showing. He interrupted the regular bill and walked out on the stage and delivered a trade against the boarding house keeper and his attorney. The latter had him arrested for slander and Johnson was cast into jail, as he didn't know that there was \$3,000 in the world, that being the amount of bail he was asked to put up for his liberty.

The kind hearted judge, however, released him later on a \$100 bail bond because he did not want to give a real test of jail breaking to the "handcuff queen." All these legal interruptions caused a pause in the bill at the Pickwick several times, and now the manager of that house threatens to sue for non-fulfilment of contract.

COXEY HOME, TALKS OF FOREIGN PLAYS

English Theaters Enjoyed Prosperous Summer Despite Claims of Financial Stringency—Moving Picture Enterprises of Slow Growth—Mrs. Wiggs a Pronounced Success Says Writer.

Willard D. Coxey, the well-known press agent and writer, who spent the summer in London and the English provinces, reached New York August 29, on the American liner St. Paul. Mr. Coxey made a special study of London plays and playhouses during his sojourn in the British metropolis, and on his arrival talked most entertainingly to THE SHOW WORLD'S New York representative in regard to theatrical conditions on "the other side."

"There was considerable talk of hard times and financial depression in London during the summer, but the alleged scarcity of money was not reflected in the patronage at the theaters," said Mr. Coxey. "As a matter of fact the theaters that remained open had no cause to complain of their patronage. Probably the most persistent success, outside of The Merry Widow, is W. Somerset Maugham's Lady Frederick, the title role of which is played by Ethel Irving."

"Lady Frederick has been moved from theater to theater until it is now being presented in its fifth playhouse, and yet it continues to attract big business. I predict a pronounced success for it in this country. Jack Straw, another play by the same author, has been a pronounced success, and I believe is to be made known in America with John Drew in the title role. It ran all summer to splendid business. The same was true of Maugham's play Mrs. Dot, in which Marie Tempest has renewed her old-time popularity with the London public. Havana, George Edwards' production at the Gaiety, was well received and has had a successful run. Butterflies, in which Ada Reeves, an exceptionally clever player, was featured, was tried late in the season, but won popular favor. The London success of The Mollusc is now apparently being duplicated in New York."

Another late comer was The Flag Lieutenant, a naval play with a stirring heart story running through it. The title role

is played by Cyril Maude, one of the most popular of the younger English leading men. The play jumped into instant favor, and 'house full up' is the rule night after night after eight o'clock.

"London is the greatest music hall city in the world, and vaudeville has a tremendous following there. The business at the Empire, however, lagged considerably until the return of Genée, who has a great following among the Empire's clientele. The Alhambra wisely made a play for the thousands of French visitors attracted to London by the Franco-British exhibition, and for many weeks has been nightly filling the house with The Two Flags, a gorgeous ballet exploiting the 'Entente Cordiale.' The smaller music halls, with few exceptions, have had satisfactory summer business. There was an unusually large number of American vaudeville acts on the various bills, and the best of them won the favor they deserved."

"One of the surprising things that came under my observation was the slow growth of the motion picture business as compared with the great strides it has made in America. The small motion-picture theater is far from common in England, and, so far as I could discover, the returns from ventures of this kind have not been sufficiently satisfactory to justify the formation of extensive picture circuits. The feeling seems to be that, as all the music halls give motion pictures in conjunction with their vaudeville programs, the possibilities for motion pictures are to a great extent exhausted."

"American managers have had some pronounced failures in England during the past year, but I was glad to find that at least one American play had really 'caught on' and was doing business. Mrs. Wiggs of the Cabbage Patch has been a pronounced success, and still exhibits gratifying drawing power in the provinces."

DOROTHY ROY SUES BURLESQUE MANAGER

New York Chorus Girl With Sam T. Jack's Company, Says Hogg Made Improper Proposals and Asks \$5,000 for Injured Feelings—He Pleads Guilty.

Webster City, Ia., Sept. 7.

Miss Dorothy Roy, a pretty little Jewish chorus girl, late of the Sam T. Jacks Burlesque Company, has brought suit in Des Moines against Manager Hogg of that company asking judgment for \$5,000. She alleges defamation of character and accuses Hogg of having made improper proposals to her. Her parents reside in New York state and the girl, becoming stage struck, joined the Sam T. Jacks company three weeks ago, that being the first engagement offered her. She first had Hogg arrested on justice warrant. The manager, not realizing what was coming later, smilingly plead guilty and paid a fine of \$5. His plea in this case will be introduced in the civil action. Miss Roy is an innocent young Miss nineteen years of age. The people of Des Moines have taken up her cause and Attorney McLaughlin, of the Northwestern

Railroad force of attorneys, has taken the girl's case free of charge. If tried in Des Moines it seems almost certain she will be given a verdict for all she asks.—GEO. C. TUCKER.

Spokane Notes.

The Spokane audiences have certainly taken to the Orpheum shows the second week, with an all-star bill, and the houses have been sold out every night, with fair crowds to matinees. Manager George A. Harrison still carries the same smile.

The Jessie Shirley Stock Company is drawing big crowds at the Auditorium with a fine production of Trooper Billie. O. M. Williams, who is stage manager for this season, is winning great credit for the staging of the plays.

Pantages and Washington and all the moving picture theaters are doing a fine business.

Two of the most noted theatrical baseball fans in Spokane are Charles H. Muehlman, manager of Spokane theater, and Howard Foster, the popular character man of the Shirley company. Every day during the summer you will find Charlie closing his desk at 3 p. m. to take the first car for the ball park, and as soon as rehearsals are over Howard never waits for lunch, but hikes for the park, where he is known as one of the best rooters for the Spokane ball team.

George D. McQuarrie, for years the leading man of the Jessie Shirley Stock Company, of Spokane, Wash., has been engaged to create the leading role of Herbert Hall-Winslow's new play, The Southerner, which will have a production on Broadway shortly. Charles Clary, another member of the Shirley company, is engaged with Mary Mannering in Glorious Betsy, which opens in the Lyric theater, Sept. 7, in New York.—E. AXELSON.

PRINCE OF PILSEN IN SYDNEY.

Australians Like It Better than Any American Show of Its Class Yet Presented in the Antipodes.

Sydney, Australia, Aug. 15.

Frank Pixley and Gustav Luders have scored another success with the Prince of Pilsen, which is being produced here by permission of Henry W. Savage. The piece has passed all records of any other American show of its class that have been presented here.

Charles A. Loder, as Hans Wagner, and George Whitehead, an American baritone, playing the role of the real prince, are being boosted to the sky by Sydney critics. The Message of the Violets, Heidelberg, and the Song of the Cities are the big song hits mentioned.

BIG PRICES AT NOME.

Alaska Moving Picture House Gets \$1.50 for Reserved Seats with 75 Cents For Admission, and They Can't Find Enough Space for the Crowds.

Nome, Aug. 27.

The next best proposition to getting gold out of a rich claim is the moving picture business in this part of the country. Dobbs Alaska Moving Picture Company has a house in this city, and although the general admission is 75 cents, with the top price of \$1.50 for reserved seats, yet the miners and others pack the house at every performance.

Of course a few vaudeville acts are put on, but the big attraction seems to be the motion pictures. The miners just think that it's the best form of amusement that the town offers.

Many M. P. Shows Here.

Webster City, Ia., Sept. 9.

Webster City is to be fairly deluged with moving picture shows this winter. L. A. Burnstine, manager of the Empire theater in Des Moines, and J. Milorlow-sky, owner and manager of the Dremond Theatrical Company of Des Moines, were in this city this week and have rented the Mauch building, which they expect to open Oct. 1 as a vaudeville and moving picture house. They promise new fittings and furnishings throughout and high class shows with a change of program three times a week. Manager Hyatt, of the Army opera house, also contemplates the establishment of moving pictures at his house, giving shows on nights when the house is not used by regular datings. These, in addition to the Unique, now in its second successful year as an established moving picture theater, will give Webster City three houses of this kind.—GEO. C. TUCKER.

Married on the Stage.

Chester, Pa., Sept. 3.

Albert Taylor and Miss Mayme Frost, members of the Chester Bishop Star Comedy Company, were married before the footlights of the Barnesborough opera house. Bishop, the leading man of the company, was best man, and Miss Zollman was bridesmaid.

LITTLE ROCK HAS A BIG FINE.

Arkansas Town Penalizes Picture Man to the Tune of \$1,000 for Exhibiting a So-called "Obscene" Poster—Offender Will Appeal.

Little Rock, Ark., Sept. 8.

Obviously that theatrical man of Pittsburg, Pa., who brought his moving picture outfit to Little Rock, Ark., speedily found himself in jail in default of payment of a \$1,000 fine for violating Arkansas law, was not aware of the wide difference between the Pittsburg and the Little Rock point of view on certain matters. In front of his moving picture playhouse he displayed a huge lithograph picturing a negro minstrel cake-walking with a "show girl," the face of the latter, as it was proved in court, "representing a white woman." Judge Sanders ruled that displaying such a picture in public comes under the statutes covering "obscenity," and while the minimum fine for the offense is only \$50 and the "tenderfoot" Yankee showman was, of course, wholly unconscious of breaking any law when he set up the picture on the sidewalk, the judge gave him the limit of \$1,000.

The culprit will appeal, and the country may then learn whether or not this picture of a white woman was of some particular white woman or only of an imaginary white woman, and whether the pictured minstrel reproduced in lithograph the form and features of some "sure enough" negro man or only those of a typical white stage artist embellished with burnt cork. But it will probably make small difference in Little Rock. Popular sentiment here would revolt at the spectacle of a live white woman and a live negro cake-walking, and public decency is equally outraged at the mere picture of such an imaginary spectacle. It is passing strange that a traveling showman, of all men, should get caught red-handed "going up against" local popular sentiment in this way, for the "profess" is generally well informed on such matters and always aims to give a show that will be particularly pleasing to the people of each town. And if the pictured white woman in this instance was a reproduction of some real person, the punishment imposed most certainly "fits the crime."

GIVE BARRIE'S NEW PLAY.

What Every Woman Knows Welcomed by London Press and Public—London Standard Calls It His Masterpiece, While Chronicle Says It Is Author's "Most Wonderful."

London, Sept. 7.

The newspapers are unanimous in their cordial welcome of James M. Barrie's new play, *What Every Woman Knows*, which was given its premiere, under the management of Charles Frohman, at the Duke of York's theater, last week. The big audience received all four acts of the play with great enthusiasm.

The London Standard said: "Mr. Barrie's latest work is his masterpiece so far. He has written a comedy so exquisite in its charm and tenderness, so fresh and unexpected in its wit and humor, that *What Every Woman Knows* will bring the public to the Duke of York's theater for a period which will probably be indefinite. * * * The freshness and originality of the story and its people, the quaint twists and turns of incident and dialogue, the variety of characterization and the joyous note of life over all render the play a delight without alloy."

The Daily Chronicle said: "Whether or not it be the best play that Mr. Barrie has written it would be rash to say, but it is certainly the most wonderful."

The Daily Express said: "What Every Woman Knows shows again that the J. M. Barrie world has learned to love the audacious, whimsical, inconsequent and tender, with the instinctive knowledge of life that is the heritage of the child, and with all a child's equally enviable ignorance."

The story involves a dull, determined, unimaginative youth, who becomes a member of parliament and a power in his party. He prides himself on the fact that he is a self-made man, until the discovery is forced upon him that it is his demure, homespun little wife who has been the greatest factor in making him. His enlightenment comes when he falls in love with a beautiful young woman of the high world, and his wife schemes to make him spend a fortnight dependent upon what he imagines to be the new charmer's inspiration.

Henry Vibart, Mrs. Beerbohm Tree, Miss Lillah McCarthy and Sydney Valentine, Gerald Du Maurier and Miss Hilda Trevelyan have the leading roles.

Off for Australia.

St. Louis, Sept. 8.

Mary Horne, formerly of this city, en route to Sydney, Australia. In private life Miss Horne is the wife of Howard Priestly Morrison, who has just been appointed general stage director of J. C. Williamson's many enterprises in Australia, with headquarters at Her Majesty's theater, Sydney.

Miss Horne's last St. Louis engagement was in support of young Fritz Emmett and Lottie Gilson. She has played stock engagements in Cincinnati, Milwaukee and Baltimore.

DEVIL HAS NO LEGAL ASPECTS, SAYS FISKE.

Controversy Rests Entirely Upon Moral Rights Which Are Strangely Tangled—Believes Savage Bought Play in Good Faith—Shuberts Tried to Obtain Script—Will Pay Royalties—No Second Company.

New York, Sept. 8.

By previous arrangement the representative of THE SHOW WORLD met Mr. Fiske at his offices at 12 West 40th street. He had just completed a formal statement of The Devil controversy for submission to the dramatic editors of the country and was fairly bristling with statistics and other bits of information relating to the subject. Explaining to Mr. Fiske that THE SHOW WORLD desired to get from his lips a terse and logical statement of the manner in which he came into possession of the much-disputed production without reference to the recent newspaper controversy, which was more or less confusing, he replied: "I have been waiting until the smoke blew away for an opportunity to make just such a statement. In fact I have it ready now and will see that you get a copy, but I will tell you in the meantime some of the interesting little side incidents and show you the original documents which will make the formal statement clearer. To begin with the play, *Az Ordog*, which is Hungarian for The Devil, was written by Fernac Molner, a Hungarian newspaper writer of decided bohemian proclivities. It was first produced in Budapest April 12, 1907. Five weeks later a book was published. Since then the play has been produced in Vienna, Berlin (in March), and in Italy, and is to be given shortly in Paris.

"The controversy has no legal aspects, as there is no copyright agreement between this country and Hungary. Molner probably never gave the matter a thought and it was not until last March that any attempt was made to obtain copyrights here: so the controversy rests entirely upon the so-called moral rights, or the priority claim to the production. "Can you give me briefly the story of how the play got to America and how you came to obtain it?" I asked.

Rights Peculiarly Involved.

"I'm getting to that," said Mr. Fiske, "and it is a peculiarly involved story, too. Mr. Alexandra Konta, a Hungarian banker of this city, is largely responsible for the play being brought here; that is, the production in which I am interested. He first heard of it through a brother who had seen the first production and who wrote to him about it and sent him the book. Mr. Konta is a very loyal Hungarian and is, probably, the leading member of the Hungarian colony in New York. Naturally he was desirous of having the play presented here, especially—and this is an interesting fact that has not yet been mentioned—because it would be the first Hungarian play ever given in America. He immediately began to investigate the matter and discovered that permission to produce the play here had been given to Josef Rudnyansky, a writer on one of the Hungarian papers published in New York, by Louis Valentin. I have here," continued Mr. Fiske, "as he dug into a shelf of documents, 'Valentin's letter to Rudnyansky, dated Budapest, January 26, 1908, which has not yet been given in any of the newspaper controversies. It reads as follows, translated to the English:

"Yesterday I spoke to Fernac Molner and submitted to him the contents of your letter relative to the production in the English language of his piece '*Az Ordog*' (The Devil). Molner readily gave his consent to your production of his work in New York and America, and noted with pleasure that though we have no convention with America, you are still desirous of respecting the writer's fees and desire to pay. Therefore, you are now at liberty to produce the work without any scruples, and, what is more, if you can procure a place for this work on the book market you may profit thereby, too. I will not fix the prices; this I will leave entirely to you, and Fernac Molner said so, too."

Has Original Documents.

"This was the situation as discovered by Mr. Konta, so he proposed to Mr. Rudnyansky that they join forces in securing a production. This was agreed to and I have the original documents showing Rudnyansky's assignment of an interest to Konta and the articles of agreement between them." Here Mr. Fiske exhibited the papers mentioned, duly signed by the parties thereto.

"Mr. Konta and Mr. Rudnyansky then proceeded to make a translation and, in this they were assisted by Mr. William Trobridge Larned, who was called in to put the proper English to it. This is the version of the play that came into my hands and I have the right to it through Mr. Konta from Mr. Rudnyansky, from Valentin and the author, as is clearly shown by the letter of Valentin, which I have read to you. Here is a copy of the first publication; translated:

"This book is to be considered as manuscript by the theaters. The right of performance and prompt book can be secured through the office of Louis Valentin."

"That inscription appears in the first edition as well as in the seventh or last edition," said Mr. Fiske, "and, if anything establishes the status of Valentin as the agent of the author. Incidentally it establishes my moral rights to the play."

"There is a story, Mr. Fiske, that the play was offered to the Shubert Brothers and rejected by them because Savage had it. What is there to that?" I asked.

"I have heard of that," replied Mr. Fiske, "but it was like this: the Shubert's agent in Europe got on track of the play through Franz Bard & Bruder, publishers of Budapest, Berlin and Vienna, and communicated with them, the rights being offered to him in the first instance for \$200. When he went back to make the purchase he was told that it could not be sold to him because Mr. Savage had bought it. I am convinced that what Mr. Savage bought from Bard Brothers was the German translation which was published last January. But, as a matter of fact, Bard Brothers never had the right to sell the play for production in this country to Mr. Savage, for the reason that they had long before disposed of these rights to others. Here is a letter to Mr. Emil Zerkowicz from Franz, Bard & Bruder appointing him under date of Feb. 5, 1908, as their sole representative in America; not only for their own publications, but for everything that they might handle on commission. The agreement is stipulated to last for five years, as you can see from this translation, and Zerkowicz is to get 5 per cent on Bard Brothers' commission business and 10 per cent on their own works. It is also stipulated that all litigation that may arise between them shall be in the courts of Budapest.

Title Entered Here.

"Just to strengthen our position here is an assignment of all claims from Zerkowicz to Fiske & Carter, given in February, so that if Bard & Bruder had any rights in America those rights are now vested in this firm.

"Regarding the priority of copyrights in this country this is what the records show:

"March 14, 1908, the title '*Der Teufel*' was entered by Breitkopf & Hartel (since succeeded by Emil Zerkowicz). This entitled them to file the book within a year, but they did not do so.

"March 16, 1908—Alexandra Konta filed copies of the play *The Devil*, which was the translation made by Rudnyansky.

"March 26, 1908—Emil Zerkowicz, as representative of Bard & Bruder filed the title '*Der Teufel*' and followed it with the book—the German translation.

"May 12, 1908—The play *The Cloven Foot* was copyrighted by Oliver Herford."

As Mr. Fiske was explaining these little details a noisy street piano trundled up under the window of his office and began to grind out selections from *The Merry Widow*, but it seemed not to ruffle his easy manner in the least for he continued his story without a break, except now and then to light and take a long puff at an all-tobacco cigarette.

"When Mr. Savage took steps to present *The Cloven Foot* it occurred to us that if we intended to do anything with our play we would either have to present it before or simultaneously with his production. Accordingly we made our plans and brought out the piece as you know."

At this point I asked Mr. Fiske if he did not believe that Mr. Savage had acted in good faith when he bought the rights from Bard & Bruder. To this he replied promptly and sincerely:

"I certainly do think so; I have not the least idea but that Mr. Savage acted in the best of faith in the matter and believed that Bard & Bruder were authorized to sell him the rights he paid his money for.

Produced Unprotected Plays.

"It has always been my policy, whether a play I wish to produce has or has not been copyrighted, to pay the author his share. I am, therefore, as careful to clear up such matters so that the payments shall be made to the proper person as that I may have proper protection. I have produced a number of plays not protected and have always given the author his or her share. I have been just as careful in this case and am sure of my position.

"Mr. Savage was in the same position with *The Merry Widow* as I am with *The Devil*, except that, through his powerful connections, he is able to protect his moral rights. I have not those connections and cannot prevent him from playing a piece to which I have the moral rights. I do not fear for the result. Our production will run here, possibly all winter, and we have all the time we require for touring when we get ready to send the company on the road. We will not put out a second company. "There is a significant fact which you may have noticed: In Mr. Savage's advertisement the name of the author has been dropped entirely and the German title is printed small in parentheses under the English translation, *The Devil*. You see, we have the copyright in this country for the title *The Devil*, and Mr. Savage has probably been advised that our claim is good."

At this juncture Mr. Fiske was reminded of another engagement and I thanked him for a very pleasant hour and the explanation of his position in the most interesting controversy that has agitated theatrical circles in many years, and made my departure.—JAMES L. HOFF.

Manager Moves Theater.

Webster City, Ia., Sept. 8. Manager Brown has moved the Unique theater from its summer quarters in the ahndome back to the theater building. A raised floor and other improvements have been made.—GEO. C. TUCKER.

WINS WIFE WITH SONG.

Singer at Airdome Sings "I'm Looking for a Girl Just Like You," Finds Her and is Publicly Wedded.

Birmingham, Ala., Sept. 8.

Quite a nice little romance has just been completed in Birmingham. Mr. Walter Belrose wooed and won Miss Adele Edwards in one week. On Thursday night, August 27, when Mr. Belrose was singing "I'm Looking for a Girl Just Like You," he received a great deal of applause from one side of the house, and looking over he saw the girl who just fit the description of the girl that he was looking for. After being applauded several times by "The Girl," he bowed himself off, but thoroughly determined that this was the girl that he was looking for. When he left the theater, as he would have it, he met this young lady with a friend of his, and was promptly introduced. Well, on next Thursday night he was married to Miss Edwards at the Air Dome theater. There was a special benefit performance given in connection with the wedding. Various performers from the local theaters volunteered their services and a very fine bill of vaudeville was given. Now instead of Walter Belrose, comedian, it is Belrose and Edwards, sketch artists.—AUSTIN.

MUSICIANS ACCEPT FORMER SCALE.

Portland, Ore., Orchestras Resume Work at Usual Wage—Managers Agree to Pay Increase Later.

Portland, Ore., Sept. 8.

The stubborn strike which threatened to disrupt the peaceful relation between manager and musician has been annulled. The Musicians' Mutual Association, after a stormy meeting, has decided to accept the old scale of wages offered by the local Theatrical Managers' Association. Many members declared that after the summer's rest and layoff they were not prepared to enter a lengthy strike, as were sure to follow if they stuck firm to their demand of an increase in the scale at the present time. A satisfactory agreement was made between the two parties—the musicians to continue at the old scale until the first of the year when a 10 per cent increase would be granted.—LARRY LARRIMORE.

NEW STAR FOR HAMILTON.

Elfrieda Lasche of Milwaukee to be Leading Woman in Canadian Stock Company.

Milwaukee, Sept. 8.

Elfrieda Lasche, who has been one of the favorites at the Pabst theater the latter part of the summer season, will not remain with the English stock company when it goes to the Shubert. She has accepted the position of leading woman with a stock company at Hamilton, Ont.

The company will open Sept. 21, Miss Lasche playing the title role in *Dorothy Vernon of Haddon Hall*. It will not be her first Canadian engagement, she having been the ingenue of a company at Toronto last year. It is her first season as leading woman, however, although she has played the leading business on various occasions with signal success.

GERMAN ACTRESS COMING.

Miss Jennie Lembach to Have Lead in Teutonic Company at Davenport, Iowa.

Davenport, Ia., Sept. 8.

Director Hans Wengefeld of the German theater company, who has just returned from an extensive trip abroad during which time he was booking players for the coming season, is especially pleased in having secured the services of Miss Jennie Lembach.

Miss Lembach at the end of this year's engagement will return to the old country and enter upon her contract to play at the Imperial theater, with whom she has a three years' contract.

"FREE ACT" MAN INJURED.

Charles Van Norman Falls From His Wheel While "Shooting the Gap" and Breaks a Rib. Recovers Quickly.

Racine, Wis., Sept. 5.

Charles Van Norman, twenty-two years old, doing the "Shooting the Gap," free act at the Red Men's Carnival here last week on a bicycle, was thrown off his wheel tonight, while the act was in progress, missed the tank of water and dove to the pavement below, breaking one rib, his jaw and dislocating all his teeth. When interviewed by the SHOW WORLD representative here today he stated he was feeling very good, under the circumstances, and that he will resume his dates immediately. AL. SMITH, JR.

Independents in Youngstown.

Youngstown, O., Sept. 7.

The recent visit to this city of Harry Mountford, secretary of the board of directors of the White Rats, an organization of vaudeville performers resulted in the acquisition to the new independent Booking Offices of the Princess theater.

Lynch Assumes Duties.

Spokane, Wash., Sept. 7.

Jim Lynch, late of the Haymarket and Majestic theaters of Chicago, arrived in Spokane today to take the position of treasurer in the Orpheum theater. He succeeds Roy Gilpin, who will look after the advertising.—E. AXELSON.

PARKS AND FAIRS

SUCCESSFUL PARK SEASON WANNING.

Brighton Tower in England Has Constant Stream of Paying Patronage—American Idea of Amusement to Be Introduced in France—Other Notes.

Cheshire, Eng., Aug. 28.

We are on the last lap of the summer season, and the third of October will see us closing the gates of New Brighton Tower Park for the winter. This we will do with regret, for during the four months that we have been open there has been a constant stream of paying patronage, not only for the Park itself, but for every one of the various and sundry shows that fill its ample space and that go to make it the most complete pleasure park in this section of the world.

We have had so many good things in the Park to attract the public that it would seem hard to say which should be called the main feature. To many people the Cummins' Wild West holds that rank, it being perhaps the largest single Park attraction before the public anywhere, and it certainly has been a magnet that has drawn many thousands to New Brighton this summer.

Scenic Railway a Hit.

The great variety theater in the New Brighton Tower and its constantly changing bill of attractions with two performances every day has also done its share of the work in keeping up the popularity of this Park, and very few visitors are satisfied unless they can get at least a few moments view of the performance going on. Late comers are generally disappointed, for all the seating and standing room is occupied before the performances begin.

Thompson's Scenic Railway, which encircles a miniature lake, is built through the tops of large oak trees, making it perhaps the most picturesque in natural scenery of any Scenic Railway in existence. Its running capacity has been tested daily since its inauguration in May last, and the Figure 8, Gravity Railroad has frequently found it utterly impossible to accommodate the thousands who clamor for an opportunity to enjoy the thrills occasioned by a ride over its tracks. The Water Chutes, the Aerial Flyte, the Cycle Track, the Airships and a dozen other similar amusements have all more than paid for themselves several times over since the opening of the season.

Dance Hall Is Popular.

The people of this section of "God's Footstool" are distinctly devotees of the dance, and any place of amusement would retain its popularity without a dance quite as long as a snowball would retain its solidity in hades; therefore the management of New Brighton Tower have included in their equipment for the pleasure of visitors the largest and most magnificent dancing room in England, on the floor of which 1,000 couples can easily be accommodated, and there is seating room for at least double that number, while tea and refreshment rooms, dressing rooms, etc., are located adjoining the dancing floor. This ballroom is open from 2 to 5 p. m., and from 7 till 10 p. m. every day, with special dancing competitions and fancy dress carnivals once every week.

This feature of the amusements at New Brighton Tower goes very far towards making for its popularity, and perhaps is the most fruitful source of income connected with the institution. All these faithful features combined, together with numerous others not mentioned here, certainly constitute a most pleasant resort for the tired city workers of Liverpool, Birkenhead and surrounding towns.

Countess in Salome Dance.

Next week a real live Russian countess, and there is no mistake as to her being a countess any more than there is to her being alive, will be the principal attraction at the Tower variety theater, where she will give to the people of this end of England the pleasure of viewing the famous "Salome" and other classical dances. The Countess Romanoff took up ballet dancing about six years ago, purely as a healthy exercise, and an aid to the development of grace, she shortly after became infatuated with the then growing art of classical dancing, and has devoted several years to its development and exhibitions throughout the various capitals of Europe.

The countess is now on her first visit to England, and being a woman of rare beauty and figure, possessed of all the accomplishments of the finished artiste and ample capital, indulges in beautiful scenic and electrical equipments as a backing for her dances and she is destined to become the rage in this country. Her time is pretty well taken up until the holidays are over, after which time she refuses to book any dates, saying that she may decide to visit America.

May Build Park in France.

A party of French gentlemen have recently visited the New Brighton Tower Park, and also the White City in Manchester. Their object being to examine into the structures and working of a number of the mechanical devices that are prominent as amusements in these two parks, with a view to their intro-

duction on the Continent. They are now in negotiation with Mr. J. Calvin Brown looking to an arrangement by which he will control their enterprises in various cities on the Continent for the establishment of summer parks and the erection of the devices necessary to make these parks up to date. Mr. Brown has their propositions under consideration, and has promised to give a definite reply by the first of October.

Yesterday the crowd at New Brighton Tower Park was enormous, the ordinary attendance greatly augmented by the fact that "Tit Bits," one of the most popular weekly papers in the Kingdom had issued a coupon with their last issue giving free admission to the Park, where a photographer for the journal would make snapshot pictures of 36 people present and will publish them in their papers in installments of six for six weeks, the original for each picture to receive \$5 on proof of identity.

We are to have Ianby Idoogan at the theater in a couple of weeks, and I am anxious to record a success for this Gus Hill production. This entertainment was pronounced very pleasant, but considered just a little bit rough when the piece was originally produced in England at Oldham four or five weeks ago, but I understand it has been considerably toned down, and is now running with a smoothness that is likely to give it an impetus to carry it through many seasons of success before the British public.—EFFAYESS.

NEW PARK AT MOBILE.

Promoters Are Also Installing Another Amusement Resort at Havana, Cuba, to Be Opened in January.

Mobile, Ala., Sept. 7.

The Dixie Park, promoted by the Mobile Amusement Company, with Frank Rodgers, manager, opened recently here, is the largest amusement park in the South devoted exclusively to the colored population. It is operating roller coasters, dance hall, carousal, skating rink and moving pictures. Geo. Spoor, of Chicago, has the picture concession.

Mr. Rodgers and his associates are at present installing a large amusement park in Havana, Cuba, which they expect to have ready for operation by Jan. 1, 1909.—B. J. WILLIAMS.

THE FAIRS

ROCHESTER DONS FESTAL GARB.

Amusement Managers Prepare for Big Business Co-Incident with Political Convention—Playhouses Do Well.

Rochester, N. Y., Sept. 7.

Rochester is this week donning her festal clothes in preparation for the democratic state convention which meets here next week. Tammany Hall is coming solid and the Peerless Leader will be here in person, so that there will be no lack of interest. The theaters are putting their best foot forward and are expecting a record-breaking week, while everybody in the city is lending a hand to contribute to success. At the present time most of the principal buildings are outlined in electric lights and others will be before convention week, giving the entire city a Luna Park effect. Fourteen arches illuminated by thousands of electric lights will span Main and adjacent streets. These electrical decorations will remain in place until after the Rochester Exposition, which is set for the week of Oct. 12-17, and may possibly remain until after election. The most of the business men will continue their illuminations permanently.

Thursday and Friday nights of last week, this city went to The Devil in sufficient numbers to particularly gratify Henry W. Savage, to say nothing of the management of the Lyceum. It was the initial engagement of the presenting company, which includes W. L. Abington, Jane Oaker and Edmund Elton. The former in the name part captured all the good things the critics had to say, however. If the interest shown here in the play is a criterion it would seem that The Devil is decidedly in the running for the coming season.

The Cook opera house had its usual opening week—capacity. As a headline attraction it presented Thomas E. Shea in a tabloid version of The Bells. It was Mr. Shea's first attempt in vaudeville and he was an unqualified hit. Manager J. H. Moore was in the city during the week and announced that he would soon change his place of residence from Detroit to Rochester. Press Agent "Mickey" Finn has already made the move contemplated by Mr. Moore, and looks after the interests of the Cook and the Temple of Detroit from this city.

Business has been excellent since the opening of the National theater. Corinthian patrons have been getting their money's worth in the attractions Manager Jacobs has been offering since his opening.

The Baker theater opens Monday, Sept. 14, with Vaughan Glaser and his stock company. The Knickerbocker with talking pictures and all the picture theaters are doing unusually well.

The Court Street roller rink opened

Thursday night and the Gencsee Amusement Company's rink followed Labor day. Both are enjoying prosperity.—J. WILKIE RUSK.

CROWDS AT WISCONSIN FAIR.

Roman Chariot Race By Searchlight is One of Sensational Attractions of Big Bill—Event a Great Success.

Milwaukee, Sept. 9.

Wisconsin's greatest state fair opened in a blaze of glory on Monday morning. The concessions were all crowded and report big business. The midway is being well patronized. Klein's shows are on the grounds while Hayco, the jail breaker is pleasing good sized houses near the grand stand. Pain's fireworks are giving shows in front of the grand stand every evening.

The free attractions on the plaza stage are Batty's performing bears, the Josetti Family and Lilliputians, Judge, DaCona and Judge, acrobatic act, the Nevellou troupe of trained elephants and Liberati's band is heading the musical program. Mme. Marantette's horses are giving exhibition of high hurdle jumping in amphitheater. Rice and Elmer are giving an acrobatic act and a Roman standing chariot race by searchlight is one of the sensations in the evening.

From a financial viewpoint the 1908 Wisconsin fair will be the grandest and best in its history.—YEO.

WILL HAVE BIG SHOW.

Walworth County, Wisconsin, Plans Big Program for Annual Fair Which is on for Three Days, Beginning Sept. 15.

Delevan, Wis., Sept. 10.

The management of the Walworth county fair is making extensive preparations and expect that this year's meeting will be the most successful in its history. The fair will open Sept. 15 and be on for three days.

More money than ever will be expended for special free attractions. The Aerial Lloyds will perform upon the trapeze and flying rings; the four Brothers Bard, gymnasts; the Ramza and Aino, European excentrics will be features.

Some of the shows which will offer their entertainments are Geo. W. Hall's combined menagerie and one ring circus; Capt. Ament with his ghost show; Cora, the champion swimmer; Benson Bros. with moving pictures, and Bulger the cartoonist.

ALL RECORDS BROKEN.

Attendance at Canadian National Exhibition at Toronto Has Been Beyond Expectation and Exhibitors Are Making Money.

Toronto, Sept. 8.

Canada's big fair—the Canadian National Exhibition—up to date in the point of attendance all prior records have been broken. The city is crowded with visitors from all parts of Canada and the managers of the seven theaters here are happy for they have had all the people they could get into their houses.

The big features of the grand stand show at the fair are Marie LaBlanche's daring ride through space; Powers' Elephants; Lukens' Ponies; The Siege of Sebastopol and the brilliant international bazaar.—JOSEPHS.

Kansas State Fair.

Hutchinson, Kan., Sept. 5.

M. A. Moseley, representing the Parker Amusement Company, has been in Hutchinson making arrangements for the appearance of his company at the State fair grounds during the week of the fair. He says the company has thirty-five cars now and that the amusements are bigger and better than at any time in the past. There are fourteen shows in all. This will fill in all of the amusements needed for the big fair attractions and, with the airship, will make the most attractive fair in this line, that Hutchinson has ever had.

Spokane Interstate Fair.

The competition for the \$4,000 to be given in prizes in the horticultural department at the Interstate fair this fall, Oct. 5-10, is keen and more than 30 districts are expected to exhibit. Some of the special exhibits and attractions are announced by Manager Robert H. Cosgrove, are the largest live stock show ever held in the state with \$8,500 in prizes; Strobel's airship and clever trained elephants, camels, leopards, lions, and seals. The C. W. Parker's Carnival Company, twenty big shows, and many other attractions and exhibits will make a lively program.

Wayne County Fair.

Honesdale, Pa., Sept. 5.

Secretary Emmerson Gammell has announced that the Wayne county fair will open on Sept. 28 and continue until Oct. 1. Already plans are being perfected, the management informs, for the best fair ever held here in its history for years. He also stated some fast horse racing, with other first-class amusements obtainable.—LOERCHER.

Stokes County Fair.

Winston-Salem, N. C., Sept. 3.

The Stokes County Fair Association will hold its annual agricultural fair at King, N. C., Oct. 28, 29 and 30.—C. H. GRAINGER.

NEWS NOTES

Frank E. Foster's Notes.

Iowa Falls, Ia., Sept. 8.

The Iowa Falls Military Band went to Mason City, 10, to furnish the music for the big district fair. * * * Manager E. O. Ellsworth is issuing a pretty series of monthly calendars bearing the portrait of some prominent member of the theatrical profession. * * * Manager R. L. Carroll, of the United States Carnival Company, was arrested at Iowa City, 7, and gave bonds for \$100 for appearance. He is threatened with an injunction from showing in that city, but declares he will continue until stopped by an injunction. * * * F. A. Moscrip has resumed his duties as associate editor of the Times-Republican at Marshalltown after spending the summer in the field as press agent for the Redpath Lyceum Company's Chautauquas. * * * "Jim" T. Brady is doing the stiff end of the advance work for Parker Carnival Company and is assisted in the publicity business by Geo. W. Cunningham. "Jim" said to be loaded with "three trunks full of advertising matter and four carloads of Irish blarney." * * * The girls doing an oriental dance at the Maquoketa county fair were ousted from the grounds by the city officers, on complaint of a Baptist divine who thought the Salome dance was a bit too realistic. * * * The press agent of the Cowboy Girl is now taking liberties with the kicking ability of the chorus with the show. This is perfectly legitimate since the bunch are heralded on the three-sheet as "The Frisky Broncos." They have a natural right to kick. * * * Miss Nellie May Brewster, a Creston, Iowa, girl, is headed for stardom. She is to be featured in Mary's Lamb, and is said to have been accorded a hearty reception in the east. She is a daughter of a well known western Iowa newspaper man.—FRANK E. FOSTER.

Birmingham (Ala.) Notes.

While the sheath skirt is not a new thing in the theaters of Birmingham it is a new thing on the streets and had its first appearance Saturday afternoon, September 6. Miss Ruth Gibbs, "that dainty comedienne," was the first to appear on the streets with one on. Miss Gibbs is very popular in Birmingham, having played several return engagements here. At the present time she is singing and dancing in the Lyric theater. Miss Gibbs is singing "I'm Living in Hopes of Getting a Man" with a very original interpretation.

Great preparations are being made to give "The Bradeys," the two Birmingham boys, a great reception. They appear at East Lake the week of September 6. These boys have an act which is said to be as good, if not better, than a great many of the acrobatic acts of the day. They do many difficult feats that are not attempted by some of the older acrobats in the country. They go on the road next week and everybody wishes them success.

The Gilmore Sisters are playing some very good Southern time and report business very good.

There is no uneasiness felt here on account of the theatrical outlook for the fall season since the opening week of the theaters, for all did a very fine business.

The Jefferson theater was packed Friday night to welcome the popular comedian, Tim Murphy. Mr. Murphy is perhaps better this year than ever. The Jefferson has always been very popular and has many good shows booked for this season.

The Gayety did the best business last week that it ever has done. The show was The Girls from Happyland, with Billy Watson.

The Phantom Detective proved a drawing card at Wells' Bijou theater the opening week.

The Majestic theater, Birmingham's leading vaudeville house, opens Monday, September 14, under the management of Mr. H. Stevenson, with a strong bill of vaudeville.

All the picture shows are doing fine business and are putting on good shows, among which the Alamo and the Air Dome have the best.

East Lake is still holding its own and each day has larger crowds and better attractions.—AUSTIN.

Rochester Notes.

Rochester, N. Y., Sept. 7.

Henri Bernstein's brilliant drama, The Thief, opened the week at the Lyceum theater on Monday night to good business.

The Baker theater will open September 14 by a permanent stock company. Vaughan Glaser, a talented actor and popular leading man, will be at its head. Eva Courtney will be leading woman. The opening attraction will be The Girl of the Golden West.

J. H. Moore, lessee of the Cook Opera House, is stopping at the Hotel Rochester. Mr. Moore announces that he will make Rochester his home this winter. In regard to the outlook for vaudeville this season, Mr. Moore predicts that his business at the Cook will be larger than ever before.

Sasseen in Opera.

Galveston, Tex., Sept. 7.

Charles F. Sasseen formerly assistant manager of Electric Park, San Antonio, has purchased a half interest in the Imperial Opera Company, which opened the season at the Grand last Sunday. Robert W. Allbright is the other owner.



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SATURDAY, SEPTEMBER 12, 1908.

NEW CIRCUITS

WELLS AND BALDWIN FORM COMBINATION.

Big Manager and Stock Man Unite Forces to Control Chain of Southern Houses—Ten Cities Now in Line—Will Establish Headquarters at Chattanooga.

Chattanooga, Tenn., Sept. 8.

Before leaving this city for Asheville, where the Baldwin-Melville Stock Company opens tonight for a week's engagement, Mr. Walter S. Baldwin, managing owner of this organization, made public the fact that hereafter Chattanooga is to be his headquarters and the home of the Baldwin-Melville Company.

All day Saturday and until late Saturday night Mr. Jake Wells, was in consultation with Mr. Baldwin. For some time past Mr. Wells has had his eye on a string of first-class theaters in the South, with the idea in view of establishing a circle of stock organizations. Stock is one of Mr. Wells' hobbies; good stock is his ideal amusement, and it has been his aim all along to establish this popular form of amusement for the patrons of the houses he controls.

It is hardly necessary to speak of Walter Baldwin and stock productions. The two are synonymous. For the past fifteen years Mr. Baldwin has been personally identified with the management and production of stock plays and for the past ten years he has maintained the Baldwin-Melville Stock Company in constant and active operation throughout the country. While his home and headquarters have been in New Orleans during this period, he has traveled from one end of the country to the other, playing in all the principal cities of the United States and Canada. So, when Messrs. Wells and Baldwin came together a few days ago in Atlanta and began to talk of stock affairs, it did not take them a long while to evoke a plan whereby the principal cities of the South could be given the best plays procurable for stock production at popular prices and the meeting here last night was the culmination of this plan.

Plans Outlined.

The outline of the plans of these gentlemen include houses in Chattanooga, Knoxville, Nashville, Memphis, Asheville, Atlanta, Birmingham, Montgomery,

New Orleans and Louisville. This gives them a bunch of ten houses. There is to be ten stock companies, one for each house comprising the circuit. It is the intention to have one company assigned to each house, to be known as the home company. Thus the start in the campaign for better plays for smaller prices will be inaugurated. Then, after playing a week at its own home house, each company will take to the road and play the circuit, reaching home base every tenth week.

Attached to each house will be a resident scenic artist, stage manager, house manager and other employees necessary in the running of a first-class show house. Jake Wells is to have general supervision over all the houses, while Walter Baldwin is to be managing director, with immediate supervision over houses and companies. This will necessitate Mr. Baldwin's being on the road the greater part of the time, but he has so arranged things that he will be present and personally supervise the production of all new plays and see that the cast is going along in perfect order before leaving them to the mercies of the house manager.

The old Albert opera house will be the home here of the Baldwin-Melville Stock Company. It will be thoroughly renovated, rearranged, painted, and in some instances, made over. The new name of the old house is to be the Lyric and the christening will take place with the first production put on there by this company. As now contemplated the opening will take place on the evening of Monday, Oct. 5, the opening attraction being Blanche Bates' greatest success, The Girl of the Golden West. This is in line with the policy of Messrs. Wells and Baldwin to produce nothing but the very best plays obtainable. Nothing of the cheap, so-called melodrama, with its accompanying blood and thunder heroics, will be permitted in any of the Wells-Baldwin houses.

The meaning of this to Chattanooga is considerably more than appears on the face. It means that the theater-loving public is to have an opportunity of having the very best plays, those that have become popular in New York, Chicago, Boston and other large centers, presented right here by players that have made reputations in the large cities, such as those mentioned above, and this too, for the popular admission prices.—TURLEY.

THIELEN FORMS NEW ILLINOIS CIRCUIT.

Seven Theaters to be Operated by Aurora Vaudeville Manager—Will Be Largest Combine in the State—Promoter Was Poor Man Three Years Ago.

Aurora, Ill., Sept. 5.

Plans for the organizing of a vaudeville circuit in northern and central Illinois, to take in all of the leading cities, are being made by Frank Thielen, owner of the Star theater, Aurora, and other amusement houses in surrounding cities.

Leases have been secured on buildings in Ottawa, Streator, La Salle, Kewanee, Elgin and Peru, and it is probable that theaters in all six cities will be opened by October 1, with a first-class vaudeville bill and motion picture show.

Mr. Thielen, who already has four theaters under his wing, will be manager of the biggest vaudeville circuit in the state if his plans go through.

Accompanied by one of his agents, Mr. Thielen left today on a trip to the above named cities, and it is believed that he will have deals closed in all of the cities by the end of the week, says The Beacon.

The La Salle and Kewanee theaters will be the first that will be opened, as plans have already been made for turning large store buildings in both of the towns into show houses.

Seven Theaters Planned.

With the opening of theaters in the six cities and with the one in Aurora, Thielen will have seven theaters under his management. It is his plan to put three vaudeville acts and two motion pictures in each house and charge but five cents for admission.

Thielen has made a great success of the theatrical business, into which he embarked on a small scale in Main street three years ago when he took over the little Bijou theater after the manager had skipped. Ten years ago he was driving a laundry wagon, but left that when he opened a small restaurant at the corner of New York street and Broadway, which was really his start in a successful business career.

NEW THEATRES AND THEATORIUMS

San Francisco.

San Francisco's newest amusement enterprise, the Valencia theater, erected at a cost of \$170,000, is in the heart of the new Mission, opened Sept. 12 with The Great Ruby, staged in a splendid manner.

The stage is the largest of any in the city and is capable of accommodating any production. The theater property will be comfortable and elegant. The lobby is in green and white marble. Its hangings, including the beautiful velvet is richly carpeted and the curtains, all drop curtain (costing nearly \$3,000), are in crimson, and the general tone of the house is a deep rich green, brightened with old ivory and gold leaf. The seats are wide and comfortable and upholstered in green leather.

All the woodwork is of heavy white enamel. This ornamental wainscoting, by

the way, is the only wood used in the entire construction of the house, which is steel and concrete and absolutely fire-proof.

The directors of the Columbia Theater Company and the subscribers to the building fund recently met at the St. Francis hotel, to receive a report as to what progress had been made in accumulating funds and to discuss the plans submitted by the architects. The building, which is to be erected at the north-west corner of Geary and Mason streets, facing on Geary street, will cost something between \$250,000 and \$300,000, and will be used exclusively for amusement purposes. Report was made that the treasury was ample enough to begin building operations almost immediately, so that the theater might be opened in September, 1909.

Among the subscribers present or represented at the meeting were the Barron Estate Company, Leon Elum, D. M. Burns, Crocker Hotel Company, Thomas Day Company, F. W. Dohrmann, S. Duisenberg, Sanford Goldstein, Joseph D. Grant, M. A. Gunst, J. B. Keefe, W. and J. Haas, Samuel Knight, O. B. Martin, M. Meyerfeld, Jr., H. W. Newbauer, Mary Kohl Pillsbury, W. B. Pringle, Colonel Robson, J. M. Rothschild, Sanford Sachs, San Francisco Hotel Company, Simon Silverburg, Solari's, Leo B. Toland and Thomas H. Williams. The directors of the Columbia Theater Company are C. Templeton Crocker, O. B. Martin, W. B. Pringle, W. H. Dohrmann and Melville Marx.

Minneapolis.

Work is being pushed rapidly forward on the new Miles theater which the Miles-Bondy Theatrical Company of St. Paul is erecting on Seventh street, between Nicollet and Hennepin avenues in this city. This theater will play continuous vaudeville, with several performances daily, and at popular prices. The date of opening has not as yet been definitely announced, but judging from the construction, it will probably be late this fall or early in the winter, before the theater is ready for occupation.—ROBERT BLUM.

Wichita, Kan.

H. H. Miller, formerly of Lincoln, Neb., will control the Wasson theater, Joplin, Mo., and the Novelty theater, in Topeka, Kan., and now has negotiations under way for the construction of a new theater in Wichita. All bookings will be made by the Western Vaudeville Managers' Association.

West Aurora, Ill.

Frank Thielen is going to build a new theater in West Aurora. He is negotiating with the owners of the building at 15 South River street. It is upon this site that Mr. Thielen will construct a modern show house with a main floor and two balconies, suitable for anything from a moving picture show to grand opera.

La Salle, Ill.

La Salle will have a vaudeville house this coming season. Frank Thielen has selected a site for it and contracts have already been let for remodeling and re-decorating the building.

Bloomburg, Pa.

There is to be a new theater opened this month at Bloomburg, Pa., with D. J. Tasker and C. R. Bosworth, of the Lyman H. Howe staff, as managers. The house is modern in every respect and on the Reis circuit.

Oswego, N. Y.

The finishing touches are now being put on the interior decorations of the new Oswego theater and Manager Cole expects now to be in readiness for an opening some time this month. When completed this will be one of the handsomest playhouses in the southern tier.

Toronto, Canada.

M. B. Curtis is erecting a new theater on George street, north. The building will cost about \$6,000. It has not been decided whether a vaudeville stock company will be the attraction.

Cripple Creek, Colo.

The National hotel is being reconstructed and the plans call for the building of an auditorium in the nature of a theater. An effort will be made to put up a large opera house here.

Huntingdon, Pa.

The new theater in Huntingdon, Pa., known as the Huntingdon opera house, was opened Tuesday afternoon with John Philip Sousa's band, who tendered a delightful concert to a large and cultured audience, who entirely filled the house.—N. S. WESTBROOK.

Salt Lake, Utah.

Salt Lake is to have another new theater. It will cost \$30,000, will be opened on Oct. 4, and will book exclusively melodramatic attractions. Max Florence of the Elite moving picture theater will control the new playhouse and the work of excavating the cellar will be started at once. The theater will seat 1,100. Mr. Florence expects to spend between \$8,000 and \$10,000 in supplying it with every modern convenience and the best of scenery. The plans are being drawn by L. D. Martin.

All attractions at the new theater will be booked by John Cort, and Mr. Florence has the option of becoming the resident manager or furnishing and equipping the theater himself and conducting it as a private venture. He has not yet decided what action he will take, but it is probable that he will accept the latter offer.

Caldwell, Texas.

The finishing touches are now being

put upon Caldwell's new auditorium opera house, as it will be called. The seats consist of regular opera chairs with foot rests and hat racks, which are now being put in place. The wiring is being put in and the last coat of paint is being put on. The scenery arrived last week and the curtains have been hung, and the interior of the spacious house is a scene of beauty. Manager F. W. Shannon has already hooked several attractions which will be announced at the proper time.

The building is owned by a joint stock company composed of thirty-two of the most prominent men in Caldwell, and the institution starts out free from debt.

Gadsden, Ala.

The new opera house at Gadsden which opened last week at the cost of \$41,000 is a very handsome structure. The interior decorations are superb. All the columns and railings are of staff work in old ivory and gold. The stage is wider and deeper than any of the houses in the adjoining country.

Gary, S. D.

A fine new opera house has been completed here and was formally opened to the public on the evening of Oct. 8.

NEW CORPORATIONS

Illinois.

National Theater Company, 1317 Ashland block, Chicago; to conduct place of amusement; capital, \$10,000. Incorporators: Edwin Clifford, Stephen F. Ennis, Edward C. Stearns.

Advance Amusement Company, Chicago; capital, \$2,500; to conduct amusement enterprises. Incorporators: John J. Bellman, William E. Keeley, Daniel L. Cruice.

Grand Avon Amusement Company, Chicago, \$1,000; general theatrical show and amusement business; Michael F. Sullivan, Roscoe L. Roberts, Albert M. Cross.

A \$75,000 corporation has been chartered by state of Illinois, the officers being Gaston Melles, president; Lincoln J. Carter, secretary and treasurer, and J. J. Lodge, vice-president. George Melles, of Paris, France, and John B. Hogan, of Chicago, are directors. Mr. Carter is owner and manager of the Criterion theater.

Ohio.

Eastern Ohio Theater Company, Youngstown, \$1,000.

North Carolina.

Wilkes County Fair Association, Wilkesboro, N. C. Capital authorized \$125,000; stock subscribed by H. W. Horton, Clarence Call, C. H. Gwyn and others. Charter provides for holding a county fair and providing permanent fair grounds.

Washington.

National Amusement Company, with capital of \$25,000, has been organized in Spokane. Work was begun on Sept. 1 on a \$10,000 house to be known as Dreamland, which is the first of a circuit of twelve houses the company will construct this year. The officers are J. E. Arnett, president; J. S. Lichty, secretary; C. J. Rumiens, treasurer. When the circuit is completed the twelve houses in operation will be in Washington, Oregon and Idaho.—E. AXELSON.

New York.

Regal Amusement Company, New York, capital, \$15,000; directors, Arthur G. Muhlker, 16 East Eighty-eighth street; Herbert J. Dahn, 472 West 141st street, New York City; Berant C. Gerken, Belmar, N. J.

Humanora Producing Company (amusements), New York, capital, \$5,000; directors, Adolph Zukor and William H. Stevens, 46 East Fourteenth street; Lottie Zukor, 611 West 114th street, New York City.

John J. Reisler Amusement Company, New York, capital, \$10,000; directors, John J. Reisler, Frederick Beiderbecke, Freeman Bernstein, 144 Broadway, New York City.

T. B. Harms and Francis, Day & Hunter, New York, music publishers, have been incorporated, having a capital of \$24,000 and the following directors: Louis Dreyfus, 65 West Fifty-fourth street; Frederick Day, 383 Central Park West; Max Dreyfus, 147 West 111th street; Jerome D. Kern, 1431 Broadway, New York City.

NEW HOME FOR CUSHMAN CLUB.

Present Location of Actresses' Transient Home Too Distant from Theatrical Center of City.

Philadelphia, Sept. 8.

A rumor that has been extant in the theatrical circles for some time was verified today when the board of directors of the Cushman Club, at 322 South Tenth street, announced that the club would be moved to Twelfth and Walnut streets the latter part of September. The club, which was named for Charlotte Cushman and is a home for the younger women of the stage, was organized last year under the Actors' Church Alliance and through the influence of a number of society women, says the Times.

It has been found, however, that the Tenth street house is too far from the glare of the footlights, and it has been decided to move to the center of the city. Two or three houses have been under discussion, but it is said that the one at Twelfth and Walnut is the one to be accepted.

ARNOLD DALY OPENS IN THE REGENERATION.

"Not a Good Play," Says the Globe—"Bids Fair to Have a Long Run," Says the Times, and Other Critics Agree to Disagree in All Things Save That the Play Was Well Acted by an Excellent Company.

New York, Sept. 3.

Arnold Daly in the dramatization of Owen Kildare's story, My Mamie Rose, done by the author and Walter Hackett, opened at Wallack's theater last night. The Regeneration is the title of the play. It is in four acts and is a tale of New York settlement work. It opens on a scene in Chicory Hall, the headquarters of a gang of toughs and thieves of which Owen Conway, the leading character, is the leader. The place is one usually visited by slumming parties and on this occasion one of these parties is coming to witness a prize fight. Plans have been made by the toughs to hold up the slummers and rob them. After the first round of the fight Arthur Ames, the leader of the party, is attacked, when Marie Deering, a settlement worker, appears and succeeds in persuading Conway to call off his thugs. Afterwards she invites Conway to visit her at her home and by some strange influence causes him to give up his life of crime.

But there are other forces working. Nellie, Conway's former sweetheart, gets hold of him and upbraids him for cutting loose from the gang. Then Ames, who sees that Miss Deering's interest has ripened into love for the gang leader, gets him to one side and tells him what an awful thing it would be if he were to drag the woman down to his station in life. Conway sees the force of the argument and goes back just in time to shield an old pal who is charged with murder. He is arrested for complicity in the crime and is marched off to jail. Before he goes Miss Deering shows her love for him in a manner so pronounced that he goes to his punishment declaring that he will live right when he gets out.

Players Score Heavily.

There are many strong scenes in the play and every member of the cast has an opportunity to do something more than ordinary. As Owen Conway, Mr. Daly scored his customary personal success. Edwin Arden as Arthur Ames, the society leader, did his best with a part which seemed unsuited to his ability. Helen Ware made a decided hit in her role of Nellie, the sweetheart of Conway and girl of the slums. Jessie Izett in the role of Marie Deering made her first appearance on Broadway and succeeded in carrying well the effective scenes. Others in the cast were: Roy Fairchild, Edward Heron, William Harrigan, George Leach, Charles Haynes, Harold M. Cheshire, R. W. Tucker, John Harrington, Mary Frances Boyce, Janet Beecher, Mathilde Deshon and Rose Allen.

The notices were of diverse opinion. Fred Schroeder of the Globe said: "The Regeneration is not a good play in the general acceptance of the term. But it throws upon the canvas a strong figure."

The Times puts it up to Mr. Daly and his company, saying: "Judging from the many rounds of applause he and his company received and the numerous curtain calls he was compelled to answer, he scored a success and his play bids fair to have a long run."

The Evening Mail: "The play was remarkable for the fidelity with which the underworld of the old Bowery was represented as well as for its complete failure in its characterization of people of the upper strata."

Frank J. Price, writing in the Morning Telegraph, expressed this opinion: "The Regeneration is not a great play, but it was so well acted by Arnold Daly and his company that I predict for it at least a fair measure of success."—HOFF.

MOLLUSC ROUSES NO GREAT ENTHUSIASM.

Joe Coyne Holds New York's Interest and Alexandra Carlisle Accorded Warm Reception, But Critics Predict that Play Will Be Short Lived.

New York, Sept. 3.

A Mollusc, it is explained, will cling to a rock and resist all efforts to dislodge it; it just absorbs everything that comes its way. This characteristic, attributed to the kind of woman who manages to keep everyone running errands for her that she is too indolent to run herself, is enlarged upon in the play The Mollusc, which was given at the Garrick theater last evening. Alexandra Carlisle as Mrs. Baxter is the Mollusc and of the most advanced type. She is a new English actress of charming personality and of the brunette type. Her appearance in America for the first time gave added interest to the performance. The occasion was also the first return to New York after an absence of two years of that favorite comedian, Joe Coyne, who took the role of Tom Kemp, brother to the Mollusc. But two others are in the cast, Forrest Robinson as Mr. Baxter, and Beatrice Forbes Robertson as Miss Roberts, a governess.

Tom Kemp, the brother of the Mollusc, arrives from Colorado filled with the western spirit of hustle. He attempts to reform his sister and fails until Mrs. Baxter awakes to the idea that her husband is growing fond of the governess and executes a right-about-face becoming more energetic than her brother had ever hoped for. Fortunately for all con-

NEW YORK NEWS

cerned Tom falls in love with the governess and saves any unpleasant episode that might have happened.

A one-act play entitled The Likes o' Me, preceded The Mollusc with the following cast: Maude S. Love, Doris Keene, Master George Clarke, W. H. Gilmore and Dudley Digges.

The newspaper critics did not enthuse over the evening's performance and doubts have been expressed of the ability of The Mollusc to remain long as a feature on the amusement program.—HOFF.

NEW YORK ADMIRES NEW FROHMAN PLAY.

Plotless but Pleasing is The Girls of Gottenberg—Gertie Millar, London Favorite, a Hit—Press Opinions Uniformly Favorable.

New York, Sept. 3.

Charles Frohman's elaborate musical production, The Girls of Gottenberg, got over the footlights in splendid form at the Knickerbocker theater last night. It is a musical comedy in two acts by George Grossmith and L. E. Berman, with music by Ivan Caryll and Lionel Monckton. The plot is scarcely noticeable and is filled in with all sorts of specialties and catchy songs that please. It serves also to introduce Miss Gertie Millar, the pet of the London Gaiety theater, who scored a decided hit on her first appearance here. Louise Dresser appears to her usual good advantage. Other principals in the cast are James Blakeley, Lionel Mackinder, John E. Hazzard, Ross Clifford, Ernest Cossart, Warwick Wellington, Wallace McCutchen, Edward Garvie, Sarony Lambert, R. R. Neill, Messrs. Grant and Leech, May Naudain, Edith Kelly, Mabel Hollins. Soldiers, barmails and girls from college help make the stage picture.

The notices by the critics were uniformly favorable. The Morning Telegraph said: "The Girls of Gottenberg has so very much to recommend it that the very few dull moments may be excused on the grounds of necessary evils."

What the Papers Said.

The Times: "This new English musical piece is surely going to stay so long that theatergoers may be trusted to find out all about it. Gertie Millar is refreshing—a blithe, buoyant, bewitching little person who can act as well as she sings and dances, which is very well indeed."

Fred Schroeder in the Globe: "From the popular point of view The Girls of Gottenberg should establish itself at the Knickerbocker for an indefinite period." Ashton Stevens in the Evening Journal: "Almost every natural element of musical comedy success is in this production. One thing is positive; if you don't like The Girls of Gottenberg you don't like real musical comedy."

Frederic Edward McKay in the Mail: "There are no less than 24 musical numbers scattered through the libretto—or perhaps 'twere better to say the libretto is scattered through the score, for it's the music and the clever principals and the pretty choruses that count. And they did count with the first-night audience, and they will count in big numbers at the Knickerbocker box office, if I am a soothsayer."

Charles Darnton in the Evening World: "Altogether The Girls of Gottenberg won a merry and jingling success."—HOFF.

HERBERT McDONOUGH MUSIC PLAY SCORES.

Algeria Clothed in Oriental Splendor and Filled with Charming Numbers and Novel Situations.

New York, Sept. 1.

Algeria, the new musical piece by Victor Herbert and Glen McDonough, was given its first metropolitan performance at the Broadway theater last night and seemed to please a large audience. Mr. Herbert's music seldom fails to charm and, with a rich setting it is thought that the piece will attract business. The musical numbers which attracted attention were Twilight in Barakeesh, and Love is Like a Cigarette, which latter song introduces a decided novelty in which a half dozen girls are suddenly transformed into illuminated smoking tables, on top of which are displayed a number of drinking glasses.

The piece is clothed in all the fantastic coloring of oriental splendor.

Exonerates DeVeaux.

New York, Sept. 5.

The executive board of the Actor's National Protective Union makes the announcement that after investigating the charges made against Harry DeVeaux, the national president, they find his actions have been consistent, honest and they have by unanimous decision given him, not alone a vote of absolute confidence, but request that it be given as much publicity as the statement purporting to indicate dishonest practices on his part.

Hippodrome Opening Postponed.

New York, Sept. 5.

The Hippodrome opening that was to occur tonight, has been put over till Thursday, Sept. 13, owing to it is explained by the management to a serious accident to the airship mechanism at rehearsals last Thursday night which necessitated extensive repairs.

LITTLE NEMO TO BE A GREAT SPECTACLE.

Work Begun on New Klaw and Erlanger Production Requiring the Foremost Scenic Artists, Electricians, Carpenters and Several Hundred Workmen.

New York, Sept. 3.

Klaw & Erlanger's big spectacular production, Little Nemo, founded upon Windsor McKay's newspaper cartoon creation of the same title, is now in the works getting ready for its first production, which will take place at the Forrest theater, Philadelphia, September 21. In point of splendor, elaborateness and expense this production will probably excel anything ever before attempted by K. & E., and its advent is being looked to with no little interest.

It will be a succession of brilliant spectacles running through several acts and entails a vast amount of labor on the part of the scenic artist, the electrician, the stage carpenter and the costumer. The conception of the spectacular work has been entrusted to the fertile brain of Frederic Thompson, who has prepared all the designs and plans for the scenery and effects. As there was but a limited time for the execution of these designs nearly all the big scenic artists, electricians and carpenters in town have been pressed into service. Yesterday there was a general conference, or council of war, at the Thompson headquarters, at which were present John Young, Ernest Albert, T. Bernard McDonald, scenic artists; Harry Rissing and Hugh Brunton, each big men in the manufacture of electrical effects, and finally the chiefs of the great Luna Park Studios, Hugh Thomas, head electrician; Edward Wakefield, principal property man, and John Corrigan, boss carpenter. These last three men helped Fred Thompson build and equip and then operate the wonderful scenic, electric and property effects of the Hippodrome and are now employed by him at the Luna Park Studios, which is probably the most extensive establishment of the kind in the world.

Several Hundred Men Working.

In the shops and studios represented by these men are several hundred men working day and night to properly equip Little Nemo and his company with suitable paraphernalia for their appearance. Yesterday Mr. Thompson's office was a litter of sketches, working designs and sheets of figures relating to scenery and effects which those called to the conference were intently studying and discussing. Mr. Thompson in one moment was rapidly explaining one set of designs for scenery and in the next as rapidly going over a set of calculations regarding some new and spectacular electrical effects. All this was done in a quick, decisive manner, producing the greatest results in the shortest time. And it was a race against time. Fred Thompson had come to New York only the day before and was anxious to catch the night train to Chicago, where Mrs. Thompson is playing in Polly of the Circus. It is only a little over a year since the Thompsons were married and they have never been apart before. It is a new experience for Fred and he is like a fish out of water. If Polly is in for a long run in Chicago, New York will become a mere "whistle station" to Fred Thompson.

Friar Wants Work.

THE SHOW WORLD is glad to reprint the following notice which appears in the current issue of The Epistle, the organ of the Friars, in the hope that the further publicity thus extended may prove of value to Mr. Rickards, whom we are authoritatively informed, is worthy of a position of trust and confidence:

"Corresponding Secretary of The Friars: 'Dear Sir and Bro.—I trust you will not consider the accompanying request a presumption.

"I am a Friar in good standing and an agent of fifteen years out of New York, but am compelled to live west of Denver owing to having acquired a case of lung trouble. I have been out here since October last and can't come East.

"If there is a case where an agent is required out here I would like you to post my name on the house list at the club.

"Any emergency work will be more than appreciated, or if any Friar knows of an opening in the West.

"I can reter with permission to any one with whom I have been associated.

"Friarly,
"Jo. E. Rickards."

Taber Grand, Denver, Colo.

Actors' Society Notes.

Mrs. Jessie Graham, daughter of the Hon. H. M. Long and Mrs. Long, of Edgeworth, who has been spending the summer here with her parents, leaves the last of August for Boston, to join the old Homestead company, of which she is a member. The company will play the month of September in Boston when Mrs. Long, who accompanies her daughter, will remain with her during that time.

Una Claton has written a tabloid version of The Devil, which was tried out Sunday at the Fifth Avenue theater. The cast consisted of Robert Koggeries, Edmund Carew and Miss Lovell Taylor. Cecil DeMill has engaged Charles J.

Bell and J. Mansfield for his South American tour. Mr. Bell is to direct the stage.

W. D. Stone and William G. Warren have been engaged by Julia Kingsley for A Supper for Two. Mr. Stone is to play the part originated by Berte Coote. The company left for Butte, Mon., last Wednesday.

Chas. J. Winninger is to be featured by R. A. Roberts in My Sweetheart. Mr. Winninger is a new member of the society.

William Courtleigh opens his season in Peaches very soon.

Charles Chappelle has been engaged by William A. Brady for Tom Wise's play, The Man from Mississippi.

Mac M. Barnes and his wife Louis Remming will be seen again in vaudeville in Charles J. Bell's farcical sketch, Mrs. Potter's First.

Donah Benrimo will support S. Miller Kent in vaudeville this season. They open in Washington, D. C., Sept. 21.

Edwin Dillon joined the Sis Hopkins company.

The following managers engaged people through the society last week, Liebler and company, Chas. Dillingham, Lee Shubert, Frederick Thompson, Rodgers Nicklaid and Stair, R. A. Roberts, John Cort, Jessie Lasky, S. Miller Kent, Jules Murry, J. C. Matthews and Wm. Hawtrey.

FINE BUSINESS AT NEWARK.

Summer Parks Finish Up Labor Day After a Long Run of Prosperity.

Newark, N. J., Sept. 8.

Labor Day was practically the finish of the most successful amusement park season that has ever been experienced here. The Olympic, Electric and Hillside parks have been thronged most of the time and all of the attractions have been very liberally patronized.

Electric and Hillside parks, with the exception of a few more Sunday dates of special features, finished up on Labor Day. The Olympic will remain open up to Oct. 19. This park has been under the management of Wilbur Miller and his able directorship of affairs has helped to bring the lion's share of the crowd to the Olympic.

The element known here as "the-stay-at-homes," which is the best class to cater to, have largely frequented the park by auto, trolley and carriage. It has been the money crowd that went to the Olympic. The Pike attractions, ballroom, skating rink, the grill and the Aborn Opera Company have had a great season.

The theater at this resort has a seating capacity of nearly 3,000 and at each ten performances a week the opera company has played to standing room. This has been the Aborn company's fourth season here. The roster of the company includes Misses Bertha Davis, Alice Kraft Benston, Hattie Belle Ladd, Amelia Fields, Bertha Shalek, Jesse Bradbury, Pearl Revare, Agnes Finlay, May La Rue, Florence Burdett, Blanche Morrison, Fritz Van Busing, Tillie Salinger, Rene Dietrich, Eily Spellman, Hattie Arnold, Sabery D'Orsell, Magda Dahl, Harriet Carter, Edna Rening, Carle Reynolds, Dixie Crane, Jeanette Palmer, Blanche Chase, Katherine Florence, Henri Barron, Harry Davies, William Schuster, Harry Luckstone, Forrest Huff, Geo. W. Leslie, Harry Benham, H. W. Frederick, E. Coit Albertson, Frank Rushworth, Horace Wright, Morris Hegeman, George Shields, Harry Dale, Chas. W. Meyer, George Kunkel, William T. Carleton, Wilfred Young, Nace Bonville, Philip H. Ryley, Robinson Newbold, Harry Hermesen, George B. Jackson, Edmund Lawrence, Fred Chapman, Sol Solomon, Richard Ridgeley, Walter Hallbach, James McElhearn and Phil Branson.

The Olympic, under the management of Mr. Miller has made the people sit up and take notice to the fact that they can find good wholesome amusements and enjoyment within a five cent carfare.—JOE O'BRYAN.

STRAY DOGS.

(An Actor Without a Job, to a Dog Without a Kennel.)

By F. Clifford Harris.

You're not a "star" to look at, little dog, But you're the nicest chap I've met today.

As far as I can see, we are both in sympathy

We've seen better times, before we went astray.

Here, come and share my lunch. It isn't much,

But what I've got I'm willin' you shall share;

I'll cut it up in two—half for me and half for you;

There, take your whack—it's all that I can spare.

You seem a square, good natured sort o' pup;

I guess your mother doesn't know you're here.

Thank God, mine doesn't know—it would break her heart, and so

I am traveling incognito; aye, it's queer

We're both down on our luck, eh! little pup?

But you don't sigh for golden days gone by;

You never broke a vow. But you've lost your home, and now

You're a dog that's gone astray—and so am I.

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Vitagraph Films

The Films of Quality

Tuesday, } By a Woman's Wit 564 Feet
 Sept. 8 } A Workingman's Dream . . . 387 Feet

Saturday, } The Wages of Sin 970 Feet
 Sept. 12 }

The Vitagraph Company of America

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GUS SUN, NEW SUN THEATER BLDG. SPRINGFIELD, O.

ASSOCIATION FILMS

Among the late films recently released by the various manufacturers are:

The Wages of Sin, Vitagraph (990 feet)—Following the marriage of a young Italian couple the husband's friend calls and, sending the former away on an errand, the fickle wife throws herself into arms of her husband's friend. The husband falls a victim of cholera and is secretly removed to a tomb and left to die. He frees himself and disguised as a count flirts with his wife. The latter is discovered by her paramour hugging the count. A duel follows and the paramour is killed, but not until he recognizes his opponent. The wife does not penetrate his disguise and again marries him. Much against her will he takes her to her "late husband's tomb." Once inside he locks the door and removes his disguise. She pleads for forgiveness, but he casts her roughly aside, goes out, locks the door and leaves the faithless wife to die of starvation.

By a Woman's Wit, Vitagraph (564 feet)—An unscrupulous officer of Austrian army, with the aid of a beautiful woman, entices a young lieutenant to her apartments, drug his wine and then steals valuable official papers in his possession. The woman refuses to give the papers up to her accomplice. The young officer returns to his sweetheart's home and tells her the story. She had noticed that the woman advertised for a maid. She secures the position and just as the woman is about to sell the papers to the man who schemed to trick the young officer, the sweetheart rushes in quietly, grabs the papers and as she departs slams and locks the door. She returns the papers to her lover.

A Workingman's Dream, Vitagraph (387 feet)—A dejected workingman falls asleep outside of factory where he had been refused work. In his dream an angel appears with a magic wand and transforms him into a well-dressed man, handing him a card instructing him not to shake hands with anybody or stoop down or the spell would be broken. He breaks two rules, but is transformed back each time to gentlemen's attire, but stooping down to pick up a lady's handkerchief proves his undoing. He suddenly awakes from the dream to find an ambulance taking away an injured man. He gets his job.

The Hebrew Fugitive, Lubin (735 feet)—A Russian policeman playfully shoves an aged, feeble Hebrew and steals some coins from his pocket. The following scene shows a tyrannical landlord evicting the family. The cossacks drive them away, capture the daughter and she is brought before a drunken officer who offers her indignities. She cunningly gets his revolver, shoots him and escapes. With her family she reaches America.

Samson and Delilah, Pathe (1,082 feet)—These pictures have to do with the biblical story of Samson and his wooing of Delilah. The great strength of Samson is shown and the cunning of Delilah who, pretending to love him, gets him to sleep and then cuts his hair. His hair grows while he is in prison and when the pagans lead him out and try to make him worship their gods he pulls down the great temple, killing himself and many of the multitude.

The Gambler's Fate, Pathe (951 feet)—A gambler losing all, is staked by a widow and wins a big sum. He falls in love and marries the widow. The old craze comes back and he uses up all of wife's money over the gambling board and then engages ruffians to kill her son so he can get the boy's fortune. The thugs throw lad in the

lake, but he is rescued by boatman. Police investigate and arrest ruffians who "peach." Husband is arrested, confesses when confronted by ruffians and on way to jail kills himself.

Olympic Games, Pathe (852 feet)—These pictures were taken in London when Americans won the Olympic games. They show the royal box, King and Queen and the crowd. In fact, every happening at these great games are shown by these films.

The Marathon Race, Pathe (524 feet)—Every American knows the story of how Hayes, the plucky American, won the Marathon at the Olympic games after the Italian, Dorando entered the stadium first, fell exhausted and was helped across the finish line. All this and every incident along the 25-mile run is shown in the picture, including the distribution of the prizes by the Queen.

A Dozen of Fresh Eggs, Pathe (492 feet)—This is a funny picture of a husband sent after a dozen of eggs. He meets with all kinds of difficulty and finally gets home after smashing several dozen of eggs, the breaking of which produces a lot of comedy. He places the eggs in the bed and climbs in with his wife. In the morning when he throws back the covers he finds a brood of chickens.

The Cattle Rustler, Selig (960 feet)—The story is woven about an old cattle raiser, whose annoyance at the depredations on his stock by a band of rustlers, leads him to offer a reward for their capture. A woman, quite accidentally, comes across the rustler branding their stolen cattle. She gives the alarm and the cowboys gather them all in but the leader, who is later captured. The latter dies of his wound and the others are lynched. It is a thrilling tale of western life.

The Persistent Trombonist, Lubin (450 feet)—Mr. Noodleheimer is taking music lessons on the trombone. Neighbors, police nor anything can make him stop, so the desperate citizens throw him into the sea, but he keeps on playing as he sinks to the bottom.

The Dancing Flead, Lubin (390 feet)—A stupid young man calls on a dancing professor, but is unable to learn how to dance. He buys a book from which to learn. He tries the terpsichorean art all the time and everywhere until he ends in a sanitarium, where he is still dancing.

Breaking Into Society, Essanay (950 feet)—Pat O'Brien, a hod carrier, becomes an heir to two million. He gets the money, establishes himself and Bridget in a mansion and plunges into society with tight shoes, full dress clothes and high collars. When he is at the height of his career he finds the lawyer has made a mistake, so it's back to the shanty for him and Bridget. The final scene is at the shanty with Bridget drinking a bucket of beer and Pat is doing the washing.

Heard Over the Phone, Edison (575 feet)—A wealthy man finds favorite horse lame and discharges hostler. Latter, for revenge, plans to steal man's child. Husband calls up wife on phone and while he has receiver to ear he hears hostler enter home, cry of his wife and frantic appeal for mercy and the curses and denunciations of hostler. Following a few moments of silence he hears child's cry as he is bound and carried away and then more live action as his wife goes to rescue, shooting the kidnaper.

A Comedy in Black and White, Edison (225 feet)—This comedy, as its name infers, is a series of very funny pictures in silhouette. It is practically the story of the balcony scene in Romeo and Juliet. A lover

EDISON FILMS

New Feature Subject, Ready for Shipment Sept. 9, 1908

"THE DEVIL"

Synopsis of Scenes.

THE SPARK OF LOVE—Karl, an artist, meets former sweetheart at her husband's house—Both believe their love dead—Olga, a faithful wife; Karl six years absent—Old memories awake—Husband orders Karl to paint his wife's portrait—To sit following day.

MIMI, THE "MODEL"—Karl passes a restless night—Mimi reproaches for coldness—He promises to visit her—Olga and husband meet Mimi on stairs—Karl and Olga feel an influence—Strive to resist—Husband departs.

THE TEMPTER APPEARS—Preparations for sitting—Olga removes waist—Startled by sudden appearance of Devil—His cynical philosophy overcomes scruples—Terrifies Olga—She rushes from room.

KARL AND THE DEVIL—Devil praises Olga—Urges, hints, promises—Forces invitation to ball from Olga—Karl and Olga about to kiss when husband arrives—Embarrassment—Devil satisfactorily explains.

MIMI AND OLGA MEET—Mimi calls—Devil hides her—Makes Olga jealous—Reveals Mimi—Karl tries to explain—Olga leaves—Karl goes to Mimi's house.

THE "LOST SOVEREIGN"—Karl tries to resist temptation—Devil tells story—Shows how he may lose Olga—Maddens Karl—Threatens to shoot—A sneer calms.

AT THE BALL—In honor of Elsa—Olga match maker—Devil creates commotion—Powerless against Elsa—Controls Karl and Olga.

A DEVIL'S TRAP—Commands Olga to cloak—Karl fears an elopement—Husband removes cloak—Karl confused—Devil gloats.

THE DEVIL'S LETTER—Olga decides to write Karl—"Never to see her again"—Devil dictates—"I love you; I am yours; take me"—Olga tries to recover letter—She faints.

TEMPTER TRIUMPHS—Olga visits studio—Devil gives a letter to Karl—He burns it—Goes to his room—Olga chagrined—Turns to depart—Devil intercepts—Gives her letter—She rushes to Karl's room—Devil watches—His work accomplished.

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DEALERS IN ALL PRINCIPAL CITIES

brings his banjo beneath his sweetheart's balcony to serenade her on a moonlit night. A pail of water interrupts the serenade and the girl's father breaks in upon the scene. A blinking owl adds more comedy to the action.

The Devil, Edison (1,000 feet)—This is a film reproduction of the famous comedy-drama that has caused such a stir in American theatrical interests in New York, where two big magnates produced the same play on the same night. It is the most talked of show that has been put on the stage in years and no less than 35 productions are now being arranged.

As You Like It, Kalem—This film is a reproduction of Shakespeare's beautiful pastoral comedy in which nature sets the stage.

A Wayward Daughter, Essanay—A young man, released from prison, joins the Salvation Army and through its industrial department secures position of coachman in wealthy family. The daughter of the house falls in love with coachman and when the father finds the latter from his house. They elope and are married. The husband squanders her money and is again sent to prison for picking pockets. The poor wife is forced to become a washwoman to support herself and child. While delivering some washing the child is knocked down by a carriage. The occupants of the carriage carry the little one to their home and when the mother rushes in she recognizes the lady as her mother. A reconciliation follows.

Opening of the Gaiety.

New York, Sept. 5.

George M. Cohan and his Royal Family in The Yankee Prince had a royal reception at the New Gaiety theater, corner of 46th street and Broadway, last night. The new house is limited to a seating capacity of 840, but Monday night the seat holders were of the exclusive Broadway crowd and they acted just like any first-night audience. Mr. Cohan was called before the curtain numerous times and finally gave his well-known "thank you" speech. The Traveling Salesman follows for a week and then will come Marie Cahill in The Boys and Betty.

Act Sues; Jury Undecided.

Lexington, Ky., Sept. 5.

The attachment suit of Misses Mary Madden and Mary Marlowe, two vaudeville performers, against Arthur Jack, proprietor of the Majestic theater, to enforce the collection of \$65.00 alleged to be due them in salary, was tried in Justice Oldham's court yesterday morning resulting in a hung jury. This act was closed by Manager Arthur Jack, last May. —JOSEPH CANDIOTO.

Big Business at Cisco, Tex.

Cisco, Tex., Sept. 5.

The Cisco opera house, under the management of G. H. Judia, opened for the season Sept. 1 to a large and appreciative audience. —ALEXANDER.

SWAAB

never endorses anything unless it has merit, witness: Power's Cameragraph and the Motiograph for which he is sole agent here. There have been numerous Choke Coils offered recently as current savers but they are not. If you want a REAL current saver, we offer you the LOWEN at \$70.00 either for 110 or 220 volts and everybody pays the same price. Have you tried the Swaab Film Service? It's the only IT.

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Promoted Corporal, Gaumont (367 feet)—At a drill of recruits one of the men is complimented for his efficiency and awarded a promotion. All enthusiasm he returns to his home where members of the family are subjected to a drill. Having mastered the rudiments, a more extensive campaign is launched—a battle with spirited charges—but the enemy secures re-enforcements and it becomes necessary to beat a retreat. Finally a flag of truce brings about a cessation of hostilities.

Sturdy Sailor's Honor, Gaumont (764 feet)—A sailor falls in love with a maiden, who in company with her parents visits the sea beach. They meet a number of times despite the vigilance of the family and the maiden's forming affections adverse to the sailor. One day he passes the for young men. He is fortunate enough to palatial home and is fortunate enough to meet the girl, who passes a note to him through the iron gate. Arriving at the girl's home that night he climbs over the high wall, and in descending he falls, breaking his limb. Under suspicion of attempting burglary, he is turned over to the police. His family is over his old clothes the fair. Looking over the note from the girl, and mother finds the note from the girl, and hurrying off with it to her home, makes explanation to the father. The mystery of the visit cleared, the party hurry to the station where the fellow's release is promptly secured. The noble traits of character of the young man cause the father of the and he bestows his paternal blessing upon young lady to relinquish his stern policy, the now happy couple.

An Obstinate Singer, Gaumont (340 feet)—The street singer with his guitar secures permission to render a selection in the courtyard of a tenement building. The rendition is so nerve-racking that the janitor evicts the player, but the latter, possessed of bulldog tenacity and stubborn persistence, finds his way back into the place. Evicted, beaten, shot at and much abused he continues to play with arrogance until the wife of the janitor exercises her prowess and successfully puts a quietus to him.

Do As I Do, Itala Rossi (157 feet)—A number of cadets follow orders and imitate the captain, who after maneuvers, fails to discharge the men and strolls away with a pretty young woman. His actions are all carefully repeated by the squad of cadets.

John The Idiot, Itala Rossi (604 feet)—A young woman is engaged in doing the washing, on the lawn, when she is attacked by an idiot. Passing the premises in his buggy a prominent citizen rescues the woman from her assailant. The latter swears vengeance. At the home of the prominent citizen, one of the butlers is detected in the act of stealing silver, for which he is discharged by the chef. On a hunting expedition the master is killed while taking a nap and the discharged butler is promptly taken into custody. While scouring the woods a number of sportsmen come upon the idiot as he in pantomime repeats the manner in which he murdered his sleeping victim. After a struggle he is taken into custody and the butler released.

Tunny Fishing in Sicily, Urban Eclipse (334 feet)—A school of living, battling Tunny fish—a "catch" aggregating some hundred and fifty tons—a mass of unwieldy creatures fighting for very life is transferred straight from the sea to the screen as the shutter rises. Even when netted and gaffed, a fish is only landed by the united efforts of six men. Hauling the monsters ashore makes another animated scene.

A Faithless Porter, Urban Eclipse (350 feet)—Given a letter by his mistress with which he is to hurry to the dentist, the porter carries to go into the kitchen, where he steams the envelope and reads the letter. Having discovered what he deems to be evidence of infidelity towards his master, he hurries off to the office of the latter with the note. This individual instigates a search of the boudoir of his wife for additional evidence. He employs detectives and his wife is shadowed and found to calmly visit the dentist and return to the home, where she is amazed to find the household in a turmoil.

Wanted: A Bed for the Night, Gaumont (430 feet)—A belated traveler reaches the Palace Hotel, but every inch of available space is occupied. At the Red Lion Hotel he finds a low room only, and as he is tired he concludes to put up with it. Being of the taller kind it is necessary for him to stoop low or bump his head. After a few hard knocks he gets on his knees to take off his coat. Arising to take off his shoes, he strikes the ceiling so hard that his head goes right through it. The occupants of the room above become frightened and start to shoot. Exasperated, he throws the inquiring hotel clerk on the bed and leaves. He goes to the Falcon hotel where there is a room with a small bed. By doubling up he can get into bed, but when he stretches his feet pierce the wall. The neighbor decorates them with candles and cigars, which he lights and then sacrifices his room.

A Debt of Gratitude, Lux (474 feet)—In a suburban town the mayor, chief of police and town marshal are promenading the principal thoroughfare when an automobile rushes by. The chauffeur only jeers, as answer to the admonition to maintain the speed limit. In a bend in the road the autoist meets with an accident and the distinguished trio come upon his unconscious form. When, several weeks later, he has recuperated and takes his leave, he extends a cordial invitation to the men to visit him. They visit him just as he is about to leave for the home of his bride, where the wedding party is awaiting him. He endeavors to evade them, but is unsuccessful; they follow him and stick close to his heels, carrying with them the regalia of office. It is finally necessary to evict the distinguished but unbidden guests.

An Easy Way to Pay a Bill, Lux (219 feet)—A number of impecunious artists de-

vise a scheme by which they can all get a good meal without paying for it. The argument is settled by the waiter agreeing to play blind man's buff, and the one he catches to be the one whose money is to be accepted. When the game starts the four artists readily make their exit, and the commotion caused by the waiter falling over a table brings in the proprietor, with the result that the waiter is evicted.

Betrayed by a Handprint, Biograph (833 feet)—At a house party given by Mrs. Wharton, a dashing widow, in honor of the presentation of a beautiful diamond necklace by her fiancé, Myrtle Vane, loses her fortune at bridge whist. Professor Francois, a palmist, reads the palms of the guests and each imprint their hand on a sheet of paper, to be read later by soothsayer. After all retired Miss Vane crawls out of her window, along a narrow ledge, a distance of 20 feet, to Mrs. Wharton's window, enters the room and steals the

jewels. On the dresser there is a handprint of dust on a sheet of paper. It corresponds with Miss Vane's imprint made the night before. The diamonds are found in a piece of soap in Miss Vane's room, but the host is charitable and insists upon aiding her.

Monday Morning in a Coney Island Police Court, Biograph (414 feet)—Quiet reigns in the hall of justice, for Bobby, the page, is in the land of Nod and Clarence, the cop, is also snoring. Regina, the scrubwoman arouses them. First to arrive are Ignatius O'Brien and Diogenes Cassidy, attorneys who hate each other. Then enters Hon. Patrick McPheeny, the judge. The judge calls the court to order, using a large gavel, also using it on the heads of the lawyers when they become too demonstrative. The first prisoner to be tried is Happy Hooligan. He is sent up so high, it makes him dizzy; next comes Serpentine Sue, the snake charmer, arrested for exercising her subtle conjurations on a frankfurter in lieu of the delinquent nickel. She is sentenced for life, and should she live it out, is to be hanged. Two small boys are then brought in, charged with having shot the chutes. Diogenes' plea in their behalf brings forth such a flood of tears that urchins float out on the tide.

Flossy, the pride of the boardwalk, has been so indiscreet as to wear a sheath-gown and an over-zealous cop pinches her, but it is easy for Flossy, for his Honor's hitherto flinty heart melts like an ice-cream block perched on the equator, and he himself escorts her to her auto. Scrappy Rosenberg and Izzy McManus are next hauled in for prize fighting, so are allowed to give a sample of their talents. It concludes with the pugs knocking out everybody in the court and then beating it.

Shubert Sues Coyne.

New York, Sept. 4.

The Shuberts have commenced an action against Joseph Coyne to prevent him from appearing here under the management of Charles Frohman in *The Mollusc* on the ground that he is under contract with them. The contract was made in July, 1906, for three years. Mr. Coyne claims that the Shuberts have themselves broken the contract in failing to provide him a piece to play in. Judge Bischof has the matter under consideration.



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WILMINGTON MANAGER SIGNS WITH UNITED.

William Dockstader, for many years an independent manager, turns Garrick over to C. & P. Bookings—Morris Secures Lower Priced House.

Wilmington, Del., Sept. 8.

Wilmington will have vaudeville galore this season, and, as an outcome, a merry war will result. Of the three theaters in this city, two, the Garrick and the Avenue, are vaudeville houses strictly. The Avenue, which is being generally remodeled, will open about September 21, while the Garrick opened for the season last Monday.

For fifteen years Mr. William Dockstader, proprietor and manager of the Garrick, has been conducting a vaudeville house here without opposition. Starting in a small way at Seventh and Shipley streets, his business developed to such an extent that he organized a company several years ago and erected the present Garrick theater, at a cost of over \$150,000. The success of the Garrick has been pronounced, it being considered one of the leading vaudeville theaters of the country, says the Star.

When the lease of Burt and Nicolai on the old Lyceum theater expired this spring—the Lyceum having played the Stair and Havlin melodramas for several years—James F. Mackey, the comedian, leased the property from David M. Hess, the owner, of Philadelphia, at a yearly rental of over \$4,000. In accordance with an agreement, Mr. Hess is now expending about \$20,000 in remodeling the playhouse, the widening of West Tenth street necessitating the tearing out of the entire front.

Wilmington a Good Town.

Realizing that Wilmington is a good vaudeville city, Mr. B. F. Keith or his representative, some weeks ago, had an official of the Broadway theater, Camden, N. J. (the Keith house), call upon Mr. Hess in Philadelphia and offer an advance of \$1,000 per year over the rental given by Mr. Mackey for the former Lyceum theater. The owner informed the Keith emissary that the lease had been signed and that he could not accept the offer. The plan of the Keith interests, it is said, was to operate the Camden and Wilmington houses, jointly, alternating the shows semi-weekly.

Subsequently, with this end in view, it is stated, Mr. Mackey was asked to name a price for the surrender of his lease. He named \$2,000 and was offered \$500, which he refused. Then, in an endeavor to effect a Camden-Wilmington booking deal with the Keith interests himself, Mr. Mackey started negotiations. They were ineffectual.

The next development was the step taken by Mr. Dockstader in signing an agreement with the United Booking Offices in the interest of the Garrick theater. This gives him the Keith-Proctor franchise for Wilmington the exclusion of any other house. Hitherto, Mr. Dockstader had always booked independently, and this is his sixteenth year here.

Dockstader Has the Franchise.

The object of the Keith interests in wanting to secure the lease of the old Lyceum theater was, it is declared, to operate the house in opposition to the Garrick. The action of Mr. Dockstader, therefore, in securing the Keith-Proctor franchise for this city was a good business stroke, inasmuch as it will obviate the possibility of future opposition along this line.

Mr. Mackey had originally tried to become a member of the "burlesque wheel," but the powers that are in that enterprise refused to take in Wilmington.

Then, after Mr. Dockstader had signed with the United Booking Offices, Mr. Mackey entered into a deal with the William Morris, Inc., Agency, New York, and with the White Rats, of which he is a member, to book his vaudeville shows. The name of the theater was changed, in a popular contest, from the Lyceum to the Avenue, and now when the alterations shall be completed, it will be opened.

Both the Garrick and the Avenue will run shows every afternoon and night, neither being operated on the "continuous performance" plan. The prices of the Avenue will be somewhat lower than those of the Garrick.

Mr. Dockstader and Mr. Mackey are friendly, but each will do his utmost to "get the business." As a result, Wilmington will see the best class of vaudeville that it is possible for the respective houses to secure, and it is very probable on this account that both will do well.

Dramas at Opera House.

The Grand Opera House, which is leased by the Lyceum Theater Company (the former lessees of the present Avenue theater), with Mr. E. W. Rice as resident manager, will present dramas and musical shows exclusively. The Nixon and Zimmerman, Stair and Havlin and Cohan and Harris interests are now jointly represented in this playhouse.

TOLEDO CHURCHES ATTACK SALOME.

Distribute Protest Cards to be Signed By Parishioners—Empire Theater Declared a Menace to Public Morals—Lucas County Federation of Catholic Societies in Arms.

While the Salome dance was being executed at the Empire theater Sunday, thousands of pledge cards declaring the Empire a menace to the morals of the city were placed in all the Catholic churches by the Lucas County Federation of Catholic Societies for the signature of members. This was the first decisive stroke in the battle which the federation purposes to wage against what it terms "corrupt conditions," and it is without doubt the first time the churches have been used to distribute literature of this kind.

The cards were placed in the hands of the ushers, and the pastors who called the attention of members to the contents were almost unanimous in urging them to co-operate with the federation.

In none of the churches was the movement more heartily indorsed than at St. Mary's church, which, with its one thousand or more families is the largest in the city. At each of the four services in the church on Cherry street, and at the two held in the chapel, on Page street, the cards were distributed.

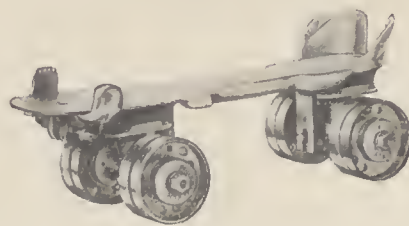
The evils of immoral plays were strongly denounced by all the pastors, says the Blade.

The cards, besides declaring the Empire theater as conducted at present a moral danger, not to be attended without evil results, pledges the signer to not only absent himself from that and like plays, but to use every reasonable effort to dissuade others from attending.

The cards were also distributed in the two large Polish churches, St. Hedwig's and St. Anthony's, each numbering over eight hundred families. The number of homes which they entered might be estimated approximately, by the number of families in the parishes, St. Mary's, St. Hedwig's and St. Anthony's, aggregating nearly 3,000, the Immaculate Conception about 600, St. Patrick's and St. Francis' and St. Anne's about 400 each.

The cards after being signed and the address of the signer given, are to be returned to the federation.

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artist in her work, being of a kind and gentle disposition, she took up the task assigned to her, and is now reaping the reward, for there seems to be no trick or turn of the skates that seem too hard for her little feet to master with the greatest ease and grace.

It is reported that a certain team now playing vaudeville canceled a date at Ramona Park, Grand Rapids, recently, on their learning that The Rexos had played there just a few weeks before. I take pleasure in noting that this team does not advertise in THE SHOW WORLD.

A communication from Prof. Demers was received last week complimenting this association on the plans and business principles it had adopted toward its members, and making application to become a member himself.

Prof. Demers, who has been working through the east the past spring and summer, is now working west and will be booked over the American Rink Managers' Assn. circuit of rinks, through the Kansas City office.

Owing to the number of requests received for schedules of the prominent rinks by professional racers and exhibition skaters, I herewith make a call on rink managers to send in the detail of the events which occur at their rinks during the season, and same will be printed in these columns.

Send in the results of your races, carnivals, and attraction. Tell us if you have had any attractions that have been misrepresented. Send us the size of your skating surface, how many laps to the mile, and if you have a fast skater in your rink that wants to race some skater from another city, state if he is a professional or amateur.

Any instructor or employee, skating for a salary, is considered a professional.

The American Rink Managers' Assn. wants the names of every manager, floor manager, instructor and skate boy of every rink in the United States and Canada, to be used as a reference for future use in assisting managers. Any rink manager may become a member of the American Rink Managers' Assn. by sending in their names to headquarters at the Kansas City office, 39th and Main streets, without charge.

It is the motto of this association to develop and promote roller skating on the highest plane possible, and to further assist every manager that it can in building up his business, by offering the kind of attractions that will please his patrons the best, also to keep him posted on misrepresentations which occur in every line of amusement.

Any manager who would like a professional exhibition skater for an attraction at his rink, and is not familiar with all the acts or where and when to get them, can obtain these attractions by writing me at the Kansas City office, from which all the standard acts in the world will be booked this season, at a regular schedule salary.

No charge is made to the rink manager other than the salary paid to the performer, and the manager will find that these attractions will prove quite remunerative in swelling the attendance, as well as pleasing and putting new vim and confidence in their skaters to become more expert.

A great many times discussions will come up over the correct position one should hold in skating, or the figure just skated by some enthusiast, or the result of race or record, or other event, all of

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which will be answered through these columns to the best of our ability.

Mr. Smith, of the Rexos Team Skaters, has been operating a moving picture show at Grand Rapids all summer to a big business, and his success can be attributed to the long experience he has had in the amusement line.

Grand Rapids is the home of the Rexos, and they have been the host of a great many performers, who never fail to call on them while in their city.

Prof. Delmar, who called on me while I was in Chicago last week, said that I would have heard from him before this, but as he was a union man, he wanted to have a personal talk with me.

During Prof. Delmar's conversation, he mentioned the fact that THE SHOW WORLD was the only Union paper printing rink news, and that he would not have anything to do with any organization that advertised in a nonunion paper.

Prof. Delmar joined our association at once and said he was happy to know that he was in a union organization.

Prof. Wastell and Johnnie Turner have just completed a tour through Nebraska, and are now working east.

Mr. Turner was a caller at the Kansas City office and stated that Prof. Wastell was in Cincinnati where he (Turner) would join him in a week or so, from which point they will work east to New York City, where they will take the boat for England to join Fred Nall, who is now operating a rink there for the Richardson Skate Co., of Chicago.

According to the report of a professional skater that passed through Richmond, Ind., recently, the M. C. Henley Skate Mfg. Co. have increased their plant to nearly double the size of their old factory, owing to the number of increased orders for their popular new model skate.

I called to see Mr. Arnold at the Riverview rink, Chicago, while in that city last week and was surprised to see what a large business this rink was doing at this time of the year.

Mr. Arnold is one of the managers of the Chicago Skate Co., whose skate is used at the Riverview rink, and who has proved himself a popular favorite with all the professional skaters on the road, regardless of what skates they use, they all make it a point to see Mr. Arnold while in Chicago.

LADUQUE'S

ROLLER SKATING WORLD

BY W. A. LADUQUE

NEWS AND
VIEWS
OF THE

The semi-annual meeting of the American Professional Skaters' Assn. was held at Chicago last week, and the officers, together with a number of other members, revised old, and formed new resolutions for the coming season, that promise to be a help to the performer and rink manager alike.

A great deal of time was taken up in forming plans to overcome, in some way, the great amount of dissatisfaction which now exists in this profession between the performers, and to stop certain individuals who are continually trying to aggravate others by having miscellaneous news printed which is a detriment to roller skating in all its branches, as it hurts the sale of roller skates and shortens the life of this exhilarating sport. Members of this association who are advertised in THE SHOW WORLD are all trying to boost and keep this on a plane with all moral athletic sports.

It was also agreed, that all members would book through the Kansas City headquarters office, 39th and Main streets, and that all other first-class attractions who become members of this association will receive bookings over the American Rink Managers' Assn. circuit of rinks through the Kansas City office for the coming season, as this office will book all rinks west of Chicago office, and all

rinks east of Chicago will book through Mr. English, at Brookville, Pa.

Among some of the well known skaters who were present during the meeting were, Prof. Chas. Tyler, president; Prof. Jack G. McLallen, vice-president; Prof. W. A. La Duque, secretary-treasurer; Prof. Monahan, Prof. Howard E. Fielding, Prof. Harrah, Prof. Delmar, and Prof. Harry Ryan, of New York City.

Regrets were expressed by those in attendance that more members could not be present at the meeting, but as most of the members were engaged on A. R. M. A. bookings at varying distances, it was impossible for them to get to Chicago in time.

Tyler and Lamb, who were engaged indefinitely last week at Forest Park Rink, Chicago, are the first attractions to play this big rink, and since their appearance, the crowds have been capacity.

Tyler and Lamb are of the trio act of Tyler, Berton and Lamb, the Matinee Girls and the Professor (the originators of this title), who are renowned through the country for their combination fancy skating performances.

Little Miss Lamb, who has only been with the act a short time, has certainly proved her right to enter the ranks of the professionals, for under the direction of Prof. Tyler, this child has become an

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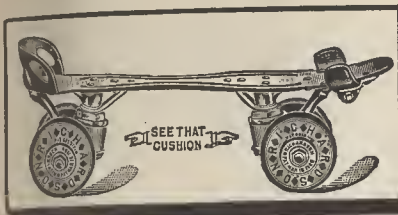
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Besides the exhibition given by Prof. Harrah, which I must say was a very creditable one, there was a final race of one mile, held for non-winners, which is one of a series of races which were arranged by Mr. Harmon, who is the manager of the Riverview rink, and which are drawing very large crowds every night.

The Coliseum rink, Kansas City, Mo., will be opened to the public Saturday night, Sept. 12, and will remain open all winter.

This beautiful rink has been undergoing a complete renovation and remodeling for the past month, and when it is opened to the public will be one of the finest equipped rinks in America.

Mr. S. Waterman, the managing owner, has spared no expense in refitting and decorations, besides the many new arrangements that have been made for the accommodation of its patrons. An entirely new steel ceiling makes this rink as near fireproof as it is possible to make a rink. The Coliseum rink has a capacity of about 4,000 people, including 2,500 skaters, at one session, and skates about 3,500 skaters every day.

Prof. Hector DeSylvia was a caller at the Kansas City office last week, where he made application to become a member of the Professional Skaters' Association, which is affiliated with the American Rink Managers' Association.

Prof. DeSylvia has been skating for a number of years, and has been kept quite busy the past season filling dates through the Central States, booking independently, but will this coming season do all of his booking through the Kansas City headquarters office.

The Pantheon rink, at Kansas City, opened Sept. 5 to big business, and will continue to run all winter. Prof. Tunison is the floor manager, and is assisted by a competent staff of instructors.

A letter from Miss Jennie Houghton states that the St. Nicholas rink has been doing a fine business the past month, and that New York is again booming with skaters, as the season progresses. The St. Nicholas will be turned into an ice rink this fall, and were it not for the fact that preparations were being made for another large rink to be built soon, this great city would be without a rink this winter.

Miss Agee, of the team of that name, was a caller at the Kansas City office last week, and during the conversation, said that she would like to hear from some good skater to work as a team this winter, as the old team has agreed to disagree, and will not be seen together again. She feels that she would like to keep up the already good reputation they gained throughout the west, by getting a first-class partner and booking through the Kansas City office.

Special wires received too late for classification in these columns will be found

in other columns of THE SHOW WORLD.

New Rink at Paterson, N. J.
The "grand opening" of the Auditorium (opposite gas office on Ellison street) as a skating rink, with a new floor and perfect service, occurred Saturday, Sept. 5. Robert A. Mitchell is the proprietor.

Manhattan Rink Opens.
Manager P. A. Bruckman, of the Manhattan rink, Main and Van Houten streets, had a grand opening Monday, Aug. 31. A goodly number were on hand and enjoyed the rollers.

Camden, N. J., Rink.
Lester Dilts will open on Sept. 12 a skating rink in the Temple building, Camden, N. J.—F. B. WALTER.

New York Rink Opens.
New York, Sept. 4.
The Lenox roller skating rink has opened for the season at 116 Lenox ave-

nue. It will be run under the same management as last year, Moe Lovey having charge of affairs. The rink is practically a new one, in so far as a new floor and new skates are concerned. Lovey is now arranging races for both the professionals and amateurs, and good sport is assured. These races will continue throughout the season.

Milwaukee Rink Opens.
Milwaukee, Wis., Sept. 4.
The Riverview roller skating rink has opened here and is said to be one of the most handsome in the country, with a rock maple skating surface, smooth as glass, and the largest unobstructed floor space in the city, having ten laps to the mile. In connection with the rink is a beautiful refreshment pavilion, seating 800 persons and overlooking the river, where band concerts hold forth every afternoon and evening. The Richardson Ball Bearing Skate Co. furnished the management with 2,000 pairs of skates.

New Park for Long Branch.
Long Branch, N. J., Sept. 5.
Definite plans for a stock company are outlined for establishing a recreation park on the grounds just east of the skating rink, similar to the Luna Park or Dreamland of Coney Island.

According to the plans the attractions will include a "chute-the-chute," with a high electric tower, and several other minor amusement devices.

Rink Becomes Theater.
Lockport, Ill., Sept. 5.
Manager L. M. Rubens has remodeled the old Princess Rink, converting it into an up-to-date playhouse, sloping floor, 600 opera chairs, put in a crystal stairway, etc., and expects to open Labor Day to big business. It is called the Bijou. The plan is to have first-class vaudeville acts, moving pictures, etc., and if the patronage in the new place is in proportion to that of the old, a very successful season is assured.—H. H. CARTER.

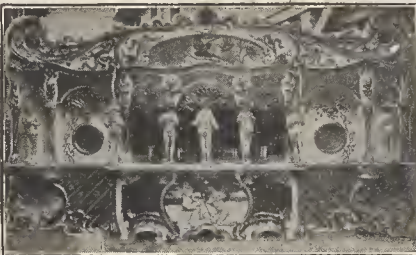
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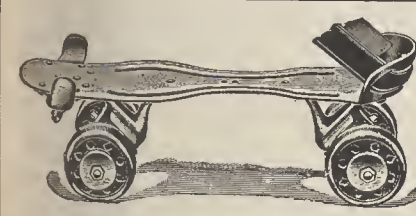


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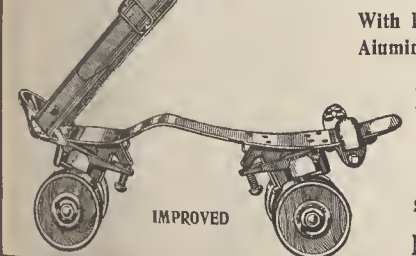
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in their wonderful act, entitled, The Matinee Girls and the Professor. Positively the most refined, skillful and graceful skating production ever presented to the public. Address, The Show World, Chicago

CIRCUS MEN QUEST- TION TEXAS LAW

Hitch Comes on What State Revenue Agent McDonald Defines As a "Continuous Performance"—He Will Press Payment of Every Penny Due From Circus License.

Austin, Tex., Sept. 9.
Circus folks are going to meet some legal difficulties when they enter this state because of the legal construction that State Revenue Agent W. J. McDonald has placed on "continuous performance." According to the way his legal brain has doped it out, "continuous performance" is an entertainment that begins in the afternoon and continues through the evening to be seen in its entirety for one price.
This fact became known at a conference between the state agent and Samuel McCracken, representing Barnum & Bailey's show. Capt. McDonald emphatically states that the assessment of two admissions establishes the dual performance and the tax must be paid accordingly. But if after one admission is paid, a return check entitling him to come and go at will as long as the continuous performance lasts, the payment of taxes for two performances is not required.

Will Enforce the Law.
Capt. McDonald informed the inquisitor that the letter of the law would be followed, and it would be his endeavor to collect the dues of the state to every farthing.
Mr. McCracken declared that the customary evasion of the full tax imposed on such concerns by reducing the price of tickets to from the charge mentioned in the law as a gauge of the tax would not be attempted by any of his companies. He said, however, that they desired to give a continuous performance and thereby pay but one tax instead of two, one for the afternoon, and one for the evening entertainment.

Will Warn Collectors.
However, the revenue agent did not conclude the conference and Mr. McCracken, at his own solicitation, will return for further discussion of the subject. The State Revenue Agent intimated that should any offending circuses return to Texas this year he would make an effort to collect any taxes that he has reason to believe were evaded.
He likewise announced that he would notify the tax collectors immediately relative to the terms and specifications of the law and warn them against being deceived by any "antiquated legal opinions," as it is charged were employed in some instances last year to establish certain circus entertainments as continuous or single performances.

HAGENBECK-WALLACE SHOWS.
Good Business Reported in Southern Indiana—Entire Circus Guest at Evansville Theater Last Sunday.

The Hagenbeck and Wallace show is now in southern Illinois having made ten stands in southern Indiana to good business. Evansville turned out fine on Labor Day and Vincennes was good in spite of the fact that this is the fourth consecutive year that Mr. Wallace has visited that town.
Judge William Rodden, favorite of all with the show, spent a few days recently with friends at Indianapolis, Terra Haute and Shelbyville, Ind.
Mrs. Zack Terrell, of Cincinnati, was the guest of her husband with the show a few days recently.
Mrs. A. B. Bennett, of Vincennes, Ind., spent Sept. 6 at Evansville with her husband.
Fred Wagner, contracting agent, came back to the show at Evansville and saw the performance for the first time since the opening.
Edward Raymond, manager of the Majestic theater at Evansville, invited the entire circus to his show last Sunday and many of the circus folks took advantage of the opportunity of seeing real moving pictures.—WALLACE PEPPER.

WHEELER'S SHOW GOING SOUTH.
Bad Weather in East but as Circus Gets Towards Mason and Dixon Line Business Gets Better.

Al. F. Wheeler's show is headed south for a long season. The show opened at Marion, N. Y., May 2, in a snow storm and for twenty-one days they encountered rain and wind, but never missed a performance. Up to date they have toured western New York, eastern Ohio and western Pennsylvania. Business has been good when the weather didn't interrupt.

ATTENTION, CIRCUS MEN
FOR SALE—A magnificent Band Wagon and Circus and Tent Property, including: 3 pair steps, Comet ticket stand, 14 poles, 1 trunk, 2 ticket stands, bundle marking sticks, property box, bundle of canvas, shovels, picks, 26 coils rope, 14 platforms, 10 palls, rope, 1 blue pole, 7 wooden jacks, pair lead bars, lead pole.
Above property to be sacrificed at once, Box 6, SHOW WORLD, Chicago.

The Wheeler show has had opposition of late in Maryland as Cole Brothers and Howe's London show have been in the same territory. They report, however, that there was no perceptible falling off in the receipts. The side shows, managed by the veteran Charlie Griffin, long identified with "Bob" Huntington and later with Ringling Brothers and Buffalo Bill shows, has been breaking records all along the line.
The Zech Trio, aerialists, closed at Emmetsburg, Md., Sept. 5, to play fair dates. J. H. Fisher and the Frazer troupe of acrobats are recent additions to the show.
Fletcher Smith left the show recently to join Cole Brothers. Fletcher is regarded as a top-notch and the best wishes of everyone went with him.

"UNCLE" DAN CASTELLO ILL.
Veteran Showman and Former Circus Proprietor Operated on for Cancer at Cook County Hospital.

"Uncle" Dan Castello, the veteran showman, ex-circus proprietor and horse trainer, is confined at the Cook County Hospital, Chicago, where he recently was operated on for cancer of the tongue.
It is very probable that "Uncle" Dan will be unable to leave the hospital for many weeks to come, and his legion of friends in the circus business will grieve to learn of his present condition.

A Hold-Up on a Square Deal.
Wilmington, Del., Sept. 7.
Harry W. Chairs, of this city, a special collector of state taxes, has a new form of hold-up with circus promoters as the victims. Out of some blue moldy code of laws that were passed by the legislators more than a score of years ago, he discovered that every circus is compelled to pay a tax of \$100 for a state license.
For generations the circus men have been immune to this tax and at first balked when it was put up to them, but Chairs held the trump cards and they are forced to pay. The Sparks and Robbins shows were victims. However, business with these shows throughout the state has been good and they are satisfied.—JESTER.

Circus Man's Wife Dead.
During a fit of mental aberration, Mrs. Ruth Andrus, wife of Bert Andrus, advance agent for the Gentry Show, last Saturday hurled herself from the third story window at 28 Thirty-third street, Chicago, and was instantly killed.

Chat in White Tops.
Edward Arlington, director general of the 101 Ranch Wild West Show, is making his headquarters in New York.
It is reported that the Gollmar Bros. shows will close the season in St. Paul, Minn., in November, appearing under the auspices of the Elks.
It is reported that the Sells-Floto shows will close the season about the middle of October, and that the aggregation will winter at Denver, Colo.
Advices from our Memphis, Tenn., correspondent would indicate that the opposition between the Hagenbeck-Wallace and Ringling Bros.' forces in that city is waxing warm. The Hagenbeck show is billed for Sept. 21 and the Ringling show Sept. 28.

Work on the Hagenbeck-Wallace billing for the Chicago engagement will be inaugurated within a few days. It is reported that the Firemen's Benevolent Association has disposed of over \$100,000 worth of tickets for the two weeks' engagement at the International Amphitheater, beginning Oct. 5. It is said that Mr. Wallace will add a number of extra strong attractions to his regular circus performance for the Chicago engagement.
The Rhoda Royal Indoor Circus will open its season Nov. 23 with a week's engagement at Memphis, Tenn., under the auspices of the Shriners, in the Auditorium. Business Manager Charles B. Fredericks arrived in Chicago this week and informed a representative of THE SHOW WORLD that bookings for the fall and winter season were progressing nicely, contracts having been closed for Minneapolis, St. Paul, Minn.; St. Joseph and Kansas City, Mo., under the auspices of the Shriners.
Jerry Mugavin, proprietor of the Great London Shows, was in Chicago last week and reported a remarkably successful season for his aggregation, which will tour for a long season in the south. Weather conditions have been perfect for the circus business during the last month, and now that crops are moving and the farmers are realizing on same there will be plenty of spending money. The balance of the circus season should therefore prove

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KANSAS CITY

eminently profitable for meritorious shows.

The Ringling Bros. and 101 Ranch Wild West shows are billed to appear on the same day at Nashville, Tenn. The 101 Ranch show gave three performances to turnaway business at Louisville, Ky., Sept. 7.

With the exception of the Hagenbeck-Wallace show, which will probably close in Chicago Oct. 18, and the Sells-Floto show which will conclude its season about the same time, it would appear that most of the other circuses contemplate a long tour in the south. There are indications of a splendid cotton crop with high prices, and generally prosperity prevails.

Portland a Record-Breaker.

Portland, Ore., Aug. 26.
Barnum & Bailey Show played to a record-breaking business here for two days. Never in the history of Portland did such an attendance turn out to a tented organization. Both nights the huge canvas was filled to the ring bank. The audience was unanimous in their praises of the merits of this splendid organization.—LARRY LAMORE.

Stitt at Olympic Buffet.

Howard Stitt, formerly identified with the Hagenbeck-Wallace and 101 Ranch Wild West shows, is permanently located in Chicago, having accepted a position at the Olympic Buffet, 49 S. Clark St., where he will be pleased to meet his old friends.

Tent Show Routes.

Barnum & Bailey's: San Francisco, Cal., 9-13; Stockton 15; Merced 16; Fresno 17; Visalia 18; Bakersfield 19.
Barnes, Al. G., Wild Animal Circus: Butte, Mont., 7-12; Anaconda 14-19.
Buffalo Bill's Wild West: Idaho Falls, Ida., 11; Butte, Mont., 12; Spokane, Wash., 14; Colfax 15; Walla Walla 16; North Yakima 17; Seattle 18-19.
Barlow's, Ed.: Castleton, Ill., 11; Campgrove 12; Speer 14.
Dickey's Circle D Ranch Wild West (Pabst Park): Milwaukee, Wis., 6-13; Louisville, Ky., 14-20.
Hagenbeck-Wallace: Marion, Ill., 11; Mt. Vernon 12; Cape Girardeau, Mo., 14; Poplar Bluff 15; Malden 16; Caruthersville 17; Blytheville, Ark., 18; Jonesboro 19.

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Henry's, J. E., Wagon: Cimarron, Kan., 11.
Kelly's Big, J. J. Kelly, mgr.: Roanoke, Ind., 12; Markle 14; Liberty Center 15; Poneto 16; Montpelier 17; Pennville 18; Portland 19.
Kennedy's Wild West: Hartford, Ky., 7-12; Columbia, Tenn., 14-18.
Leota's Wagon, W. E. Holmes, mgr.: Pelican, La., 31-Sept. 12; Oxford 14-19.
Lucky Bill's: Preston, Neb., 11; Rulo 12; White Cloud, Kan., 14; Highland 15; Sevierance 16; Denton 17; Everest 18; Harton 19.
Limbrigger Zoo, Gus Limbrigger, mgr.: Sandwich, Ill., 7-12.
Miller Bros.' 101 Ranch Wild West: Jackson, Ky., 11; Winchester 12; Lexington 13; Lawrenceburg 15; Danville 16; Georgetown 17; Frankfort 18; Paris 19.
Nielson's, Billy: Denver, Colo., 7-12.
Norris & Rowe's: Alamosa, Colo., 11; Mont Vista 12; Trinidad 14; Raton, N. Mex., 16; Santa Fe 18; Albuquerque 19.
Ringling Bros.: Hutchinson, Kan., 11; Wichita 12; Joplin, Mo., 14.
Robbins, Frank A.: Georgetown, Del., 11; Milford 12.
Robinson's, John, Shows: Crossville, Tenn., 11; Cookeville 12; Carthage 14.
Sells-Floto: Carthage, Mo., 11; Monet 12; Fayetteville, Ark., 14.
Washburn's, Leon W.: Tamaqua, Pa., 11; Mahanoy City 12; Shenandoah 14; Ashland 16.

Big Opening at Natchez, Miss.

Natchez, Miss., Sept. 5.
The Star Continuous Show reopened here Sept. 4 for the season. The house has been entirely remodeled and is said to be one of the handsomest of its kind in the south. First run films are used in connection with vaudeville. 1500 paid admissions are reported on the opening day and the management predicts a heavy season.

PREMIER ARTISTS

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Barnum and Bailey's Greatest Show on Earth

Mrs. Mary and Clown Petroff

And Her Wonderful Troupe of Trained Animals.

Harry LaPearl

Somewhat Different Clown with
the Big Hat.

Prince

Youturkey

Charles Morosco

Just Clowning.

George Conners

Still With It.

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Arthur Borella

Clown and Musical Comedian
Third Season

Stantz Bros.

Aerial Artists and Comedians.

Bannack Bros.

Comical Musical Acrobatic Act.

Salt Lake Notes.

A packed house greeted Emma Lucy Cates at her recital in the Salt Lake 6. Miss Cates recently returned from Germany, where she has been studying for several years under the best teachers. She is a granddaughter of the late Brigham Young, and is unquestionably one of the coming young artists of this country. She was assisted by Sybella Clayton, pianist, and Professor John J. McClellan, organist of the great Mormon Tabernacle.

W. H. Osterloh is the manager and proprietor of The Bijou, a neat little moving picture house on State street, which threw open its doors 6. Mr. Osterloh intends to combine vaudeville with pictures, furnishing two numbers of the former with each show. An excellent three piece orchestra has been installed, and with a seating capacity of 225 the Bijou is bound to prove popular with picture lovers. The Passion Play was the main offering for the initial bill.

At the Empire, Manager Minoe has introduced a novelty in the shape of classic poses by Eleanor Hara of Chicago. These are very well done, and seem to please patrons.

The Dairy Farm, in the hands of the Grand Stock Company at the Grand, pleased fair houses all week. The company as a whole is conceded an excellent one, and a fine line of plays are promised for the coming season. Under the direction of Archie M. Cox, the Grand has been thoroughly renovated, the walls tinted in less sombre colors, and many things done to make it a bright, comfortable and attractive house.

The Girl and the Governor is billed at the Salt Lake three nights this week. The presentation is made by a local company under the direction of John D. Spencer and Prof. J. J. McClellan, and includes many of the foremost artists of this city.

The three big resorts, Saltair Beach, Lagoon and Wandamere, will all close for



JEANETTE ADLER.

Jeanette Adler, who will shortly retire from the vaudeville stage. A promising offer of a leading part in a new musical comedy is being considered.

the season on Labor Day. Big events are planned for this occasion, and a glorious time at each place will mark the end of a prosperous summer.

Walter Biele, baritone, and J. P. Gwynne, are two new attaches of the Majestic staff.

Great preparations are being made for the forthcoming Eistedfodd in the mammoth Mormon Tabernacle Oct. 1, 2 and 3. Daniel Prothero, of Milwaukee, has been selected as the adjudicator of music, John James as corresponding secretary, J. J. McClellan accompanist, and Prof. Wm. Apmadoc, of Chicago, master of ceremonies. Prizes from one thousand dollars downward are to be awarded, and choruses have been entered from many western cities, including Denver, Pueblo, Los Angeles, Ogden, etc.

All moving picture houses report a decided increase in receipts during the past week. The closing of the lake resorts will mean the real beginning of the town show season.—RUFUS D. JOHNSON.

Muncie (Ind.) Notes.

Muncie, Ind., Sept. 7.

Beginning on Thursday, Sept. 10, Wyvor Grand will begin to give the theater-going public of Muncie some good shows at popular prices, with well-known stock companies. The first company to appear here is Wright Huntington and the local stock company in the Cowboy and the Lady, by Clyde Fitch. These stock companies will appear each Thursday and Friday nights during the season.

All moving picture theaters in this city continue to do a thriving business. The Auditorium was closed for a few days on account of the fire in the adjoining room. The theater was damaged slightly by water.

The Star Roller Rink continues to draw large crowds both afternoon and evening at West Side Park.

HARRY C. EVERARD.

GANS-NELSON FIGHT

FILMS a Great SUCCESS

EVERY MOVE THAT WAS MADE IN THE MISSION ST. ARENA, COLMA, CAL., WEDNESDAY, SEPT. 9th, WAS CLEARLY AND PERFECTLY PHOTOGRAPHED, AND THE PICTURES SHOW EVERYTHING THAT TRANSPIRED FROM THE 1st TO THE 21st ROUND IN WHICH GANS WAS KNOCKED OUT.

The fight is full of flashes and keeps the spectators breathless from start to finish. Never in the history of moving pictures has there been such a successful film taken of a fight. Never have the metropolitan newspapers given so much space to a fistic encounter as to this final fight of Gans.

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Chattanooga Notes.

It is not hard to imagine oneself on the Rialto to take a stroll along Market street any afternoon. Actors and actresses of all kinds are to be seen on this thoroughfare. Chattanooga is fast becoming headquarters for theatrical folk in the South. This is as it should be. Centrally located, metropolitan and, above all, up to the minute and ready to take hold of anything that looks good. Just show Chattanooga the "goods" and you are on.

John M. Gregory, last season press agent with the Parker Carnival Company, but now in advance of Al G. Fields, came down from Lexington, where his people showed last night, and spent Sunday and Monday here. John has many friends in Chattanooga who were glad to shake his hand again. While here he was the guest of W. V. Turley, SHOW WORLD representative at Chattanooga.

Will Alexander, special agent for Yorke & Adams, spent all of the past week in Chattanooga looking over the interests of his company, which is at the Bijou here this week.

Jake Wells spent Saturday in Chattanooga and then went over to Evansville, Ind., to look after his house there. Mr. Wells was pleased with the prospects for a good season in Chattanooga.

Rumors of a theater for South Chattanooga have been going the rounds for several days. This is a section of the city containing approximately 40,000 population and not a single amusement place within the confines. Local business men are back of the movement.

Walter S. Baldwin, of the Baldwin-Melville Stock Company, recalling the past the other night, told of his efforts to establish popular prices in the South. It was an uphill struggle, but Baldwin won and is still winning.—TURLEY.

Wheeling House Enlarged.

Wheeling, W. Va., Sept. 4.

The remodeled Wonderland theater, the home of vaudeville, has auspiciously opened its second season. The changes in the theater arrangements were all made with a view to furnishing a more attractive play house, providing more comfort and more safety to patrons. The former Bijou adjoining has been taken over, to give a new balcony entrance. The former arcade on the first floor has been converted into a waiting room.

Before the doors were thrown open about thirty boys started in a bicycle race a distance of four miles and return from the theater entrance which attracted a large crowd and necessitated extra police to make a passageway for the returning racers. Besides this twenty-four balloons with admission tickets attached were sent up.

WILL SHANLEY.

Sullivan (Ind.) O. H. Burned.

Sullivan, Ind., Sept. 3.

The Brand opera house here was totally destroyed by fire tonight. It will be a total loss of about \$25,000. It was only recently opened.—FRANK W. BELL.

LATE CHICAGO NOTES

Manager Glickman, of the International theater, this city, announces that Chicago is certain of grand opera all through the season. He has been in New York arranging for it. The season will open Oct. 3 with Faust in English. The following week an Italian company will give an opera, and two English and Italian companies will alternate week by week throughout the season. Among the principals will be Joseph Sheehan, Mme. Aida Hemme and Carl Schumann-Heinke, son of Mme. Schumann-Heink.

Dierick Brothers, the European novelty act, including heavyweight lifting, juggling and acrobatic hand balancing, has been booked solid by the Western Vaudeville Managers Association until June, 1909.

E. L. Hanks, manager of Don Philipini's concert band, reports the closing of a contract with the Forest Park Amusement Company for the remaining dates of the season.

San Antonio Notes.

San Antonio, Sept. 5.

The Boston Ideals opera company arrived here Aug. 31st over the Katy from Muskogee, Okla., en route to El Paso. The company stopped here long enough to board the west bound Southern Pacific for El Paso. The distance to be covered thereby, without a stop-over is 1100 miles, almost a record jump for a theatrical organization.

The Lyric Airdome, which has always been a vaudeville house, announce that they will put on stock the latter part of September. They have had a most difficult time in getting good vaudeville acts, and cheap shows will not take here.

Mr. Dave A. Weis leaves for Houston on the 10th to take the management of the new Prince opera house, which is nearing completion.

Mr. Benno Kayton, president Texas Bill Posters' Association, has called a directors' meeting to be held at Waco, Tex., Sept. 12th.

DAVY CROCKETT.

Two Successful Benefits.

New York, Sept. 7.

The Golden Gate Professional Club, composed of Californians engaged in professional pursuits residing in New York, enjoyed a very high-class entertainment at the Belasco theater Sunday night, and it was sufficiently interesting to hold the theater full of those present till 12 o'clock. Among the entertainers were Harry Corson Clarke and company, Gertrude Hoffmann, Florence Roberts and her company in the second act of Magda, Charles and Nellie King of the Mimic World company, James J. Morton, Annie Yeamans, Beverly Sitgraves, Ruth Allen and Company. A host of charming Californians were present selling programs and flowers and the affair was a great success. Mrs. Beaumont Packard, the president of the club, announced that the date of the entertainment, Sept. 6, corresponded with the date of the admission of the state of California to the Union and that the club

would in future celebrate that day in a fitting manner.

At the American theater the benefit to Jose Van den Berg was held Sunday night. Ted Marks presided and the bill included Blanche Homan in a new act, Blanche Homan and Her Shadows; John Glendenning, recitations; Gertrude Hoffmann, Billy Gould, Miss Lucy Clark, George O'Donnell, Willie Zimmerman, Harry Corson Clarke, Frank Bush and the Thorpe Brothers.

Mishler Goes to Trenton.

Altoona, Pa., Sept. 7.

Mr. I. C. Mishler, proprietor of the Mishler theater is in Trenton, looking after the interests of his Trenton house. While in the east Mr. Mishler will incidentally drop into New York to look up attractions for his present season.—WESTBROOK.

Yeo Opens Cafe.

Milwaukee, Wis., Sept. 8.

Theatrical folk will be pleased to hear that J. H. Yeo, who is well known in theatricals, has opened a first-class cafe in the theatrical district of this city. He has installed a handsome green room, in which every evening the latest in modish gowns may be seen worn by the actresses who are playing at the local theaters.

Mobile Theater Opens.

Mobile, Ala., Sept. 6.

Mobile theater, J. Tannebaum, manager, opened last night with Under Southern Skies to good attendance, a great many improvements have been made in the house since last season, the foyer and lobby have been renovated, box office moved to left hand entrance, gentlemen's waiting room installed on right of foyer and ladies in rear of box office.

All moving picture shows report good business and increased attendance.

Lyric theater expects to open about Sept. 28 with advanced vaudeville.

Diana of Dobson's Produced.

Charles Frohman produced Diana of Dobson's at the Savoy Theatre Saturday evening, Sept. 5. It is an English play written by Cicely Hamilton. Dobson's is a London drapery establishment and Diana is one of the shop girls. The play depicts the trials and triumphs of Diana in an excursion from the slums to society and back again after the fashion of Nellie, the beautiful cloak model. Caritta Nilson essayed the title role and was supported by Beatrice Moreland, Mildred Morris, Jean Lloyd, Katherine Kappell, Florence Edney, Follott Paget, Frederick Beane, Millicent McLaughlin, Harrison Carter, Richard Bennett, May Galyer and Louis Massen.

M. P. Houses Change Hands.

Piqua, O., Sept. 9.

The Star theaters of Piqua and Troy have been purchased by H. H. and J. H. Johnson of Dayton.

Mr. Geo. Ziegenfelder, who has acted as manager of the Star in this city for the past year, has accepted the position of general manager of the Johnson Amusement company, and will continue at the Star here.



We have letters at our office for the following persons. Papers or matter of the second-class will be forwarded on receipt of postage:

GENTLEMEN'S LIST.

Allen & Weston
Allen, Edwin
Adams, Hank
Adams, Phil
Alvin, M.
Abel, Neal
Amento Family
Bolus, Four
Bedlin, Vincent
Bragg, J. F.
Bissonette & Newman
Burt, Glen
Bissett & Scott
Bell, Pete
Bruckmans, John
Bartlett, David
Buddick, Steve
Bradstreet, F. H.
Besti & Casti
Blocksom, Harry
Baker, Peter F.
Bartholow's Cockatoos
Botsford, Jack
Bowen, Jack
Bell, Wm. J.
Cremona, A. K.
Coons & Cody
Chester, Chas.
Chamberlain, Walter
Collins, Tom
Crutche, Tom
Crollus, Richard
Carlas, C.
Coby, A. W.
Cook, Joe
Ceverne, Fred
Cocker & Drew
Connolly, Arthur
Castellot, Wm.
Cowen, F. L.
Clipper Comedy Four
Curtis, F. W.
Cremes, Mrs. De Witt
Clark, Billy
DeComa, E.
Desmonde, L. F.
Daugherty, Alford
Duffins, H.
DeForests, Musical
Davis, F.
Doyle, J.
DeVere, W.
Don, Arthur
Drowne, J. J.
Dickson, C.
Davis & Wheeler
Duffer, Geo.
Donnette, Ira
De Silva, Hector
De Forest, Harry
Earl, Harry
Eugene & Mar
Engel, Mr.
Ewell, Leon
Eske, Will
Fern, Harry
Fidler & Shelton
Fidler, Sam
Franklin & Williams
Franks, Charles.
Fotch, Jack
Emmonds, Emerson
& Emmonds
Fallon, John
Faltys, John
Fitzpatrick, Stephen
Forrester & Lloyd
Graham & Keating
Gluckstone, Harry
Groh, E. J.
Gardner & Reveir
Gautsmit Bros.
Grey, Brid
Goyt, Emory
Glass, Geo.
Gallagher, Edw.
Garnella, R.
Geuter, R. L.
Geer, Ed "Mar-velous"
Gardner, E. L.
Gaudschmidt, A.
Hawkins, Lew
Hlegens & Phelps
Huntington, Chas.
Hayes, Will
Hellman
Howard, Geo.
Holland, W.
Hudson, Harry
Hagan, Bobby
Heclow, Chas.
Hughes, E.
Howard, Coulter
Heaton, LeGrand
Henderson, F. C.
Healy, Tim
Harris, Gavin
Hoyt, Frances
Holmes, S.
Herbert, J.
Henderson, Billy
Huntington, Wright
Hayes, Ed.
Hutchinson Lusby Co.
Howard, Art
Hayden & Hayden
Hylands, Fred
Huntington, Frank
Hayden, J. H.
Holmes, Chas.
Hasting, Harry
Hall, H. A.
Hoefler, W. C.
Harveys, Juggling
Hill, Dill & Co.
Herzog, Al H.
Harris, Will J.
Hemmiod, Alfred
Huntress, Chas.
Heeb, Jos. P.
Hayden, E. J.
Harmon, E. C.
Ingraham & Campbell
Johnson, Geo.
Janow
Johnston, Geo. H.

Prince, R.
Proveanle, Arthur
Palmer, Lew
Pollard, Juggling
Parvin, Lee
Palfrey, John G.
Plator, Mr.
Purong, H. W.
Pankleb Co.
Potts & Harris
Price, C. L.
Powell, Tom
Perrin, Sidney
Pope, J. C.
Power, E. F.
Parsons, J. M.
Quinn, Geo.
Ryan, J. J.
Richards, H. H.
Reed, Willard N.
Ridgely, R. R.
Rachetta Trio
Renau, Wm.
Ruckler, F. A.
Richards, Dick
Ranor, Edw.
Ranoe, Edward
Richardson, Harry
& Co.
Rice, Frank H.
Reece, Frank
Reno, Dick
Rawley, Sam
Rieg, Hans
Rush, Ben
Ryan, John
Raymond & Harper
Ross, Budd
Riggs, Chas.
Rosendo, Monsieus
Rose, Frank
Reed, C. Willson
Sater, F. A.
Schlicher, L. F.
Silver, Willie
Swain & Ostman
Sincialr, Chas.
Steln, Ed
Smart, F. L.
Stewart & Woods
Smith, R. E.
Sumetaro, Fred., Jr.
Spaulding, Geo. L.
Sweeney & Rooney
Smith, Sam
Saeln, Johnnie
Shields, Edw. T.
Snowman, C. S.
Skavlan, Olaf
Stecher, Homer
Schade, Gus
Stafford & Stone
Selvers, Carl
Shaw, Ward Bert-ram
Scott, Robt.
Strickland, E. C.
Stogdill, E. B.

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Arnold, Florence
Aline, Mlle
Bartholdys Cocka-icos
Biehl, Leorna
Berliner, Vera
Burdette, Minnie
Beane, Mrs. Geo.
Beverly, Mrs. Frank
Brock, A.
Bowman, Billie
Bell, Z.
Bates, Elvia
Buchanan, Lorraine
Boylan, Mrs.
Blake, Marion
Crowley, B.
Carey, G. T.
Campbell, Edna & Co.
Carbary, Grace
Caine, Maude
Clarke, Daisy
Cheever, Helen C.
Carrie, Mlle.
Cline, Maggie
Cole, M.
Clark, Marie
Dale, Glory
Davis, Anna E.
Wesner
Dimple, Dottie
De Trickey, Coy
Devere, Stella
Desval, Olympia & Co.
Davis, Mrs. John
De Ruyter, Mrs.
Dora
Dodge, Minta
De Mora, Grace
Davis, Mrs. Ed F.
Dale, Fay
De Long, Lily
Estellita, Senorota & Co.
Engleton, Nan
Evelyn, Pearl
Elliot, Gray
Epley, Blanche
Evelyn, Miss
Everette, Nellie
Emmerson, Mort
Edmond, Grace
Evelyn, May
Earle, Dorothy
Elliot, A.
Flecher, Jeanie
Frey, Myrtle
Fay, Elsie
Florence, Marie
Fink, G.
Fink, Marie
Four, Minnie
Folbert, Lottie
Fratman, A.
Frances, A.
Fay, Minnie
Glendones, Monda
Gawey, Margaret
Gilkey, Ethel
Gillette, Florence
Gardner, E. L.
Goodelle, Inez E.
Garsiel, Miss
Trinkle, Mrs. Ed.
Garvie, Marie
Holmes, E.
Hoffman, Louis
Hadley, Flo
Holland, Violet
Harnish, Mammie
Hilda, Mlle.
Hanson, J. S. N.
Hamilton, Edith
Houghton, Jennie
Hoyt, Frances & Co.

Sears, Wm.
Shrave, Harry.
Sutherland & Curtis
Stanley, Sam
Swisher, Grover
Salter, J. J.
Sardam, Frank J.
St. Claire, Joe.
Seamon, M. J.
Simon Trio
Tannen, Julius
Trumpour, Addison
Troubadours, The
Thor, Musical
Treat, Capt.
Tierney, Ed.
Thompson & Burchman
Terrill, Frank E.
Voss, Victor V.
Valois, Harry
Van, Chas.
Vater, Frank
Vedder, Will H.
Valmore, Louis
Valmore, Phonograph
Verwals, Mr.
Vida & Hawley
Varno-Valdan
Salter, J. J.
Troupe
VanDyke Fred.
Van, Tom S.
Welch & Earl
Welch, Jimmy & Cella
Whitfield, Fred
Williams, A. F.
Wenz & McKenson
Wright, Harry
White, W. L.
Weston, Kendal
Whittaker, Raymond
Whalen, Chas.
Whettens, The
Wiles, H. F.
Wiggin, Bert
Walker, Ralph
Wagner, Chas.
Wilson, Fred
Welch, Ben
Winch, Frank
Walters, Lee
Watson, Al
Wilson, Jack
Walker, Frank
Western, G. R.
Wills, L. O.
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SIDNEY WEIS ARRIVES HOME.

Manager of G. O. H. at San Antonio
Looks Forward to Big Season in
the Southwest—Promises
Good Attractions.

San Antonio, Tex., Sept. 3.

Sidney Weis, manager of the Grand
opera house, who has been spending the
summer in New York and other eastern
points, returned to San Antonio this
morning.

During his visit to New York, Mr. Weis
was in close touch with the theatrical
situation, and he expresses himself as be-
lieving that the attractions coming south
this season will be the best ever put on
the road. The summer has been dull in
New York and the east, and the theat-
rical managers have found out that the
South is willing to pay well for good at-
tractions.

For many years Mr. Weis has ad-
vocated the theory that large companies
headed by the leading stars and properly
equipped with special scenery would
prove a paying proposition if they toured
the South and the managers who have
accepted his advice have found that he
was right. For that reason many of the
best companies will be seen in San An-
tonio this season.—DAVY CROCKETT.

Savage Turns the Devil Loose.

New York, Sept. 4.

Henry W. Savage announces that the
second Devil company will open at Roch-
ester and then go to Pittsburgh for the
week of Sept. 7, reaching Chicago prob-
ably about Sept. 14. Other companies
will follow as rapidly as they can be
organized.

Joe Weber is said to be planning a
burlesque on The Devil.

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Gayety Theatre Bldg. ST. LOUIS, MO.

John Cort's new Colonial theater, Salt
Lake, will be opened in October.
William Faversham will inaugurate his
first season as an independent actor-man-
ager at the Garrick theater on Sept. 28.
He will appear for four weeks at that
playhouse and will make there the formal
production of The World and His Wife,
an adaptation by Charles Nirdlinger, The
Great Galeoto, and The Barber of New
Orleans, Edward Childs Carpenter's com-
edy of Creole life in the eighteenth cen-
tury.

FALL SEASON WILL BREAK ALL RECORDS

Tom North Interviews Leading Industrial Men of the South and All Are Unanimous That Great Prosperity Is at Hand—Big Big Crops Indication of Returning Good Times.

It may be truthfully stated at this time that there is not a cloud to be seen on the horizon of the southwestern business world. Even the presidential election, which as a rule and with a just cause has served to depress activities, is not causing any alarm in this locality this year, which report is highly gratifying to those interested theatrically as well as otherwise.

With most bounteous crops, particularly in the South and Southwest, every theatrical manager, jobber and manufacturer is most optimistic as to the future, while the railroads, which following the panic of last October permitted their freight cars to go out of commission for lack of repairs, are now alarmed over the evidence of an unprecedented call for cars and their inability to meet the demand.

Realizing their helpless condition, the railroads have placed contracts for the immediate repairing and reconstruction of thousands of cars which for months have been lying in yards and on unused side-tracks. Take, for example, the Frisco shops in Springfield, Mo., enormous concerns which Sept. 1 placed all their men to work on nine hour a day schedule. This means much to Springfield.

I have interviewed leading theatrical managers, wholesalers, manufacturers and railroad officials lately and the result shows conclusively that the fall and winter of 1908 and 1909 will break all records as to volume of business in West, South and Southwest, and why shouldn't this condition be prevalent throughout the country? Bankers report that there is plenty of money in the hands of the people, while country merchants state that farmers and planters are less in debt than they were a year ago.

The panic served to induce economy everywhere and seemingly has had a most beneficial effect. The South did not suffer from the panic, and in fact the panic did not reach the South. It, however, served to tie up the deposits of southern banks and in that way curtailed the volume of Southern business. Now that the condition does not exist, the South is destined to enjoy what promises to be the most prosperous period in its history.

Within the next thirty days there will have been at least \$700,000,000 of northern money poured into the southern states to handle the cotton crop and other products, and this immense amount of money will give the planters and merchants so much ready cash that there may be a surfeit of it. Ought this not sound gratifying to the amusement business men? Business men everywhere are enthusiastic as to the outlook, and when a balance is struck next December the record will no doubt show unprecedented profit.

What the country has been lacking after the depression of a year ago was confidence, and with confidence fully restored, good crops everywhere and money plentiful, all can get ready to hang up their Christmas stockings with the positive assurance that there will be enough to fill each of them and then leave a large reserve for another time.

Everybody should feel optimistic and wear the smile produced by the sunshine of prosperity and contentment.—TOM NORTH.

Earl Flynn in Vaudeville.

Earl Flynn, that minstrel boy who was offered last season in a novelty, The Little Boy in Green, with Al. G. Field Minstrel Co., is offering that novelty, combined with imitations, in vaudeville this season. Mr. Flynn's act is said to be away from the ordinary single, as he carries special scenery and effects, making four changes of wardrobe. Mr. Flynn plays the Majestic circuit and opened Sept. 7, after which the act will either play for Morris or the United. He will probably be billed heavily over the circuit and the act may prove a winner. The opening took place in Anderson, Ind., and Manager Bradstreet, of the Bijou theater there, said it was a most pleasing number.

San Diego Notes.

San Diego, Cal., Aug. 29.

Oliver Morosco, owner of the Burbank theater in Los Angeles, and who has recently purchased a half interest in the

Garrick, of this city, from D. C. Collier, spent the week in town with Manager Geo. B. Hunt.

Brandon Evans, actor-manager-editor, with the Pickwick forces, has recently acquired the title of "father." A twelve-pound baby girl arrived at his home last week. A baby carriage was presented to him by the stock company during a performance of A Bachelor's Honeymoon, and he became quite excited.

Chas. W. York, former manager of the Los Angeles Theatrical Company, and present representative for John Cort in Southern California, is here with his wife on a business visit. Mr. York is an old San Diegoan, and this is his first visit to the city for nearly 20 years.—G. THORNTON DOELLE.

Savannah (Ga.) Notes.

The theatrical season looks very bright in this town, and the New Savannah theater opened up August 21. This popular legitimate house is now under the management of Mr. W. B. Seeskind, who is well known in the profession, having held the management for about four years under the Greenwald circuit. Mr. Antonio J. Ybanex is the treasurer, and is also well known, having been in advance of Corbins Shakespearian Players for the past two years.

The Criterion is as popular as ever, presenting advanced vaudeville to big houses.

Business at the Casino has been excellent for the past few weeks, and this popular resort has done the best business in years. All the moving picture shows are thriving, they being six in number. The popular rumor is that Jake Wells is going to build a house here, having already selected the place and date for opening will be announced later.—ARTHUR M. ROBINSON.

Ottawa Notes.

Ottawa, Can., Sept. 7.

Willard Simms, now at Bennett's, is rehearsing a new act previous to starting for England, where he is booked for a tour of several weeks.

The Musical Avolos, also at Bennett's, rearranged their act while at this theater with a patriotic Canadian finale, which is always greatly appreciated by the patrons.

Montgomery and Stone, in the Red Mill, are booked at the Russell for the week of Sept. 21, which is Fair week here. Large houses should be the rule.

Bennett's People's has changed hands, being sold to Harris and Van Dusen, of Schenectady, N. Y.

The Nickle is turning them away nightly with their talking pictures.—W. J. DAVIDSON, JR.

Two Devils at Los Angeles.

Los Angeles, Sept. 5.

The Devil agitation has reached Los Angeles and next week will witness the novelty of two local stock houses producing the same piece. Manager Morosco, in emulation of Harrison Grey Fiske, thought to display the talents of his splendid company in the new Hungarian drama, and so announced, whereupon Manager Fred Belasco, getting the Savage habit, wired New York immediately for a script and the next day after the Morosco company started rehearsals, the Belasco company were handed parts for the same piece, and so the war is on. Byron Beasley will play the devil for Morosco, while that sterling actor, Harry Glazier, will portray the same part for Belasco, and the inhabitants of the Angel City can take their choice of devils.—C. WM. BACHMANN.

Apfel Made Stage Director.

Minneapolis, Minn., Sept. 14.

Oscar C. Apfel has been appointed stage director of the new Lyric stock company, which will open at the Lyric theater Sept. 21 or 23. Mr. Apfel is a man of wide and varied experience in this line, having successfully had charge of stock companies in Milwaukee, Cleveland, Columbus, Detroit, Rochester and San Francisco, and he was also stage director for Miss Sarah Truax when she starred in The Spider's Web, besides playing an important part in the cast. Mr. William Koenig will be business manager of the Lyric for Mr. Wittig.—ROBERT BLUM.

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GARDEN THEATER, CHICAGO.

Detailed Plans of the Playhouse to be Devoted to Musical Entertainment.

The Garden theater, which is being built on the site formerly occupied by Brooks' Casino at the corner of Wabash avenue and Peck court, Chicago, will offer many novel features to the theatergoer. B. H. Marshall, the architect, already well known as a genius in theatrical construction, is incorporating into this new place of amusement ideas which have never before been thought of in connection with a play house. The building is of sufficient size to permit of a seating capacity of upward of 1,200, confined to one floor and one balcony. Ingress and egress may be effected from any seat to the street or promenade in but a few seconds. The central idea, as the name implies, is a garden effect, and the interior decorative scheme designed by one of Chicago's most famous artists in this line, Thomas Moses will carry out this plan. Either side of the stage directly in front of the proscenium will be a fountain from which water with a variegated color effect will play. The lighting effect will be carried almost entirely through a false ceiling hung below the roof of the theater, and through the arches on either side, which enclose the promenades. Particular attention has been paid to the stage, which has been installed with the greatest care and thought for practicability and acoustic possibilities. The organization which will present the first production will number 100 people. There will be some seventy singers and dancers, and a specially organized orchestra of about thirty pieces. It is the purpose of this theater to foster a singing organization, which will be second to none in this country in the offering of the lighter forms of musical entertainment. The theater is expected to open about the middle of October.

Boise, Idaho.

The new Pinney theater is fast nearing completion.

The seating capacity will be 1,400 and so perfectly is the building planned that every seat furnishes a view of the entire stage. The auditorium will seat 500, the balcony 450, the gallery 400 and the boxes 72.

No posts upholding the balcony or gallery will interfere with the view and these two swing across the width of the room without prop or suspension. Holding the balcony is an enormous steel beam, weighing 14 tons.

Altogether this will be the largest building of its kind in the state.

Columbus, Ga.

Manager Harry K. Lucas, representing the Lucas Amusement Co., returned from Savannah, where he has been for several days on business, and states that after a long conference with the president of the company, they have decided to erect a new vaudeville house in Columbus. The new house will be handsomely furnished, and have an entrance that will prove quite attractive. The seating capacity will be about 700 and only acts of the highest order will be used.

The Dreamland theater will undergo improvements that will make it the handsomest picture theater ever created in

Columbus. The front of the building will be moved nearer to the street, giving Dreamland a seating capacity of over four hundred, and the exterior will be unusually handsome. A full orchestra will be put in, and an orchestra pit will be built directly under the footlights.

"We intend to give the amusement seekers of Columbus an entertainment entirely different from any they have ever had," said Manager Lucas to a representative of the Ledger. "Our business this summer has been remarkable good, considering the bad weather. We appreciate the patronage that we have been getting, and it goes to prove that a first-class house, run properly, will get the business."

Dick Sutton's Show Returns.

Butte, Mont., Sept. 5.

Dick P. Sutton's car show returned yesterday from a supplementary road trip and will open its regular repertoire season at the Lulu theater with tomorrow's matinee. Some of the old favorites are in the cast, which has been augmented by several new names. The entire personnel is: Chas. J. Edmonds, Al. C. Newman, Henry Chesterfield, Harry E. Cornell, James H. Huntley, Frank Lindon, Sidney Diamond, Otto Oretto, Jack Thomas, Lulu Sutton, Fanny Keeler, Elsie Wrenn, Billie Willard, Cora Morris and Frances May Kane. As an opener the company will put on The Missourians. One of the new features of the coming season will be a ladies' orchestra of six pieces.—BILLINGS.

Fiske Stock to Remain.

Gloversville, N. Y., Sept. 4.

Fiske's stock company, which has played at the "Darling" for the last ten weeks, will remain throughout the fall and winter, Manager Gant and Fiske signing for the company to stay until June 1, 1909. Will E. White succeeded Harry L. Waterhouse as leading man Sept. 7. The Fiske company has played to good business at almost every performance.

The Family theater reopened to big business. Mrs. J. B. Morris will manage again this season.—H. A. LOCKROW.

South Bend Notes.

The dress rehearsal and opening performances of William Gillette's "Ticcy" at the Oliver opera house 3-4 were the big events of the week. Mary Ryan scored heavy as the English slavey, as did Fred Thorne in an English chappie role. Fredric Thompson attended one performance. Amy Leslie, of the Chicago News, and Percy Hammond, of the Evening Post, occupied a box the second night. Melodramas are getting big money at the Auditorium so far this season. The new Indiana, formerly the Olympic, opened Labor Day with a good bill of vaudeville. P. J. Clifford is the man in charge. The Merchants' exposition opened 7 for a week. Business was big.—W. W. DUNKLE.

Irene Bulger Injured.

Los Angeles, Cal., Sept. 7.

Irene Bulger, now booked over the Sullivan & Considine circuit, met with a painful injury here, her knee being dislocated. Her many friends have kept the long distance telephone wires busy getting reports of her condition, and she has been the recipient of huge bouquets of flowers. She is now at Arrowhead Springs, Cal.

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SOUTH ANTICIPATES PROSPEROUS SEASON.

Chattanooga's Amusement Enterprises Prepare for Greatest Business in City's History—Other Notes.

Chattanooga, Tenn., Sept. 8, 1908.
From observations, gained during the first week of the present theatrical season here, just closed, it is apparent that the business is going to be the best, locally, in the history of the city. During the week there were just nine amusement places running and each of these did a business that was pronounced satisfactory by the box office official. This places Chattanooga among the foremost towns of the country as a show town and far ahead of anything south of Mason and Dixon's line.

Thus are predictions made under Chattanooga date lines in the past more than realized.

The Baldwin-Melville Stock Company opened the Bijou and played to good business at six night and three matinee performances. Miss Lucia Moore made the distinctive hit of the week at this house, though the entire cast was extraordinarily good.

At the Shubert the Jewell-Kelly Stock Company did a fair business, though not what it should have done. The Shubert is a little bit out of the beaten path and the people will have to be educated to going there. However, with The Devil's Auction, Monday, Al. G. Fields, Tuesday matinee and night, and The Land of Nod, Wednesday afternoon and night, a strong lesson in education along this line will have been accomplished.

The other seven shows, running from old plantation to refined vaudeville, did well.—TURLEY.

New Indiana Opens.

South Bend, Ind., Sept. 8.
The Indiana. What is it? About the niftiest little vaudeville house in the state. And it is located right here in South Bend and opened with the best vaudeville to be procured Monday evening, Sept. 7. This new show house is located at 320-322 South Michigan street, where the old Olympic formerly held forth. But there is nothing about the Indiana suggestive of the former show house. Without and within it is spick and span in its fresh coat of white paint, as immaculate as a theater could well be imagined.

GREGORY LIKES CHATTANOOGA.

General Agent for Fields' Minstrels Says There is Not Another City of Its Size in the Country Which Will Support so Many Amusements.
Chattanooga, Tenn., Sept. 7.

During the course of an interview with a representative of the Chattanooga News to-day, John M. Gregory, general agent for Al. G. Fields' Greater Minstrels which plays this city tomorrow, after speaking of general conditions here, said, regarding the amusement interests in this city:

"Why this city is a miniature New York in that respect. I'll be willing to wager there is not another city in the country of the population of Chattanooga that can support ten distinct performances in one night, as I understand you sometimes do. Why right here," and he looked around among the gentlemen that surrounded him, "there are representatives of three different road attractions, a manager of a line of stock houses that will soon revolutionize the stock theatrical business, representatives of one of the best bill-posting plants in the country and a correspondent of one of the leading weeklies who has done more toward boosting Chattanooga amusements than any one other man. There is no telling how many performances are scattered over the city. Why soon I wouldn't be surprised to see you have your own Rialto and to hear that Chattanooga was the Southern show center, putting out its companies for the South and becoming the headquarters for performers in this section of the country."

"I can't see anything but a brilliant future for Chattanooga from every standpoint. Your city is metropolitan and cosmopolitan. Your people are hustlers and boosters, and your facilities are such as to make Chattanooga easily the best city in the South."—TURLEY.

Lake Charles (La.) Notes.

Lake Charles, La., Sept. 5.

With the dawn of September, there is much activity and no small amount of interest centered in theatricals and amusements in this quaint Creole city along the placid waters of the lake whose name it bears.

To-day witnessed the formal opening of two new moving picture shows—the Pastime, owned and managed by J. P. Pittman; and the Orpheum, owned and managed by Ed. Brewer. Both are ideal little playhouses, and are undoubtedly going to receive a large patronage. At the Pastime, Mr. L. C. Addison is the operator. He is considered one of the best in the state. At the Orpheum, Mr. Brewer handles the machine. The Imperial moving picture show—T. E. Eakes, owner; H. D. Sherman, Mgr.; Joseph L. Santo, operator—which heretofore has been without opposition, continues to draw large audiences nightly.

The improvements that have been in progress at the Lyric theater for several weeks past have been about completed, there remaining yet to be done some work on the front of the building that will improve its appearance. The interior work consisted mainly in papering and decorating the offices and dressing rooms and adding a few conveniences for both the public and the actors. The theater is now ready for the opening of the season, and promises the best season of entertainments ever given in Lake Charles.

Springfield Breaks Records.

Springfield, Ill., Sept. 8.

Although several writers had gave out the statement that the theatrical business would practically be dead except in the metropolitan cities this season, it has not proven so as far as the Majestic theater is concerned, as the day they opened their doors to the theatergoing public they played to \$400 more business than a year ago.

The Burgomaster which opened here Sept. 3-5, played to good business. Miss Marion Mack formerly of this city, was given a rousing welcome.

Little Johnnie Jones opened here Sept. 6 to an audience that packed the house from pit to dome.

Minnie Dupree in The Road to Yesterday, delighted two small audiences Sept. 5 at Chatterton's opera house. It was voted a very clever show and deserved a better patronage than it received.

A Woman of the West was presented here Sept. 6-7, for the first time upon any stage and proved a success. The author, Father L. J. Vaughn, has been in the city rehearsing the company for the past two weeks. Miss Anna Mack Berlin is being starred in this production.

Egypta is to be presented at Chatterton's opera house Sept. 17-18-19, by local talent for the benefit of the Y. M. C. A.

The mascot of the Majestic theater is a little cur of a dog by the name of Yellow. He is the personal property of Mr. Frank Bruen, the stage manager. He never misses a show and has become very much attached to the stage hands. He left the theater one evening last season for a stroll and the smallest audience of the season attended that evening. Since this occurred he has been regarded as the Majestic mascot and has not been allowed to roam.

The moving picture houses are recovering from relapse in business caused by the riot and report good business.—CARL E. SPENCER.

Shubert Bros. have secured the lease of the West End theater on 125th street, Harlem, from Stair & Havlin, and will furnish all attractions.

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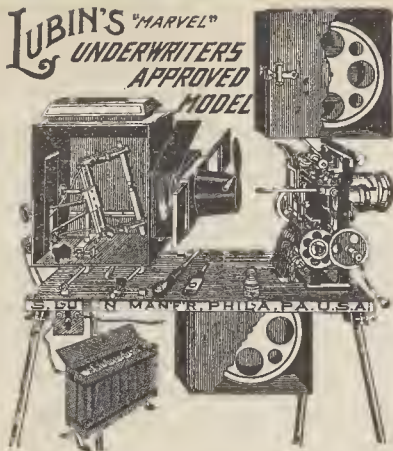
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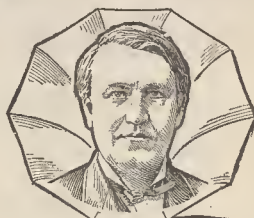
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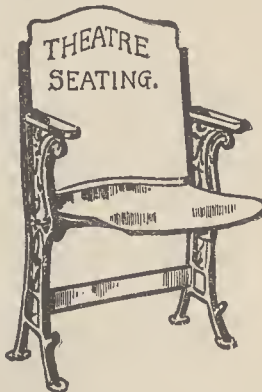
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